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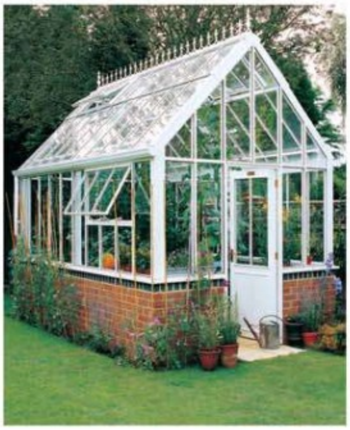
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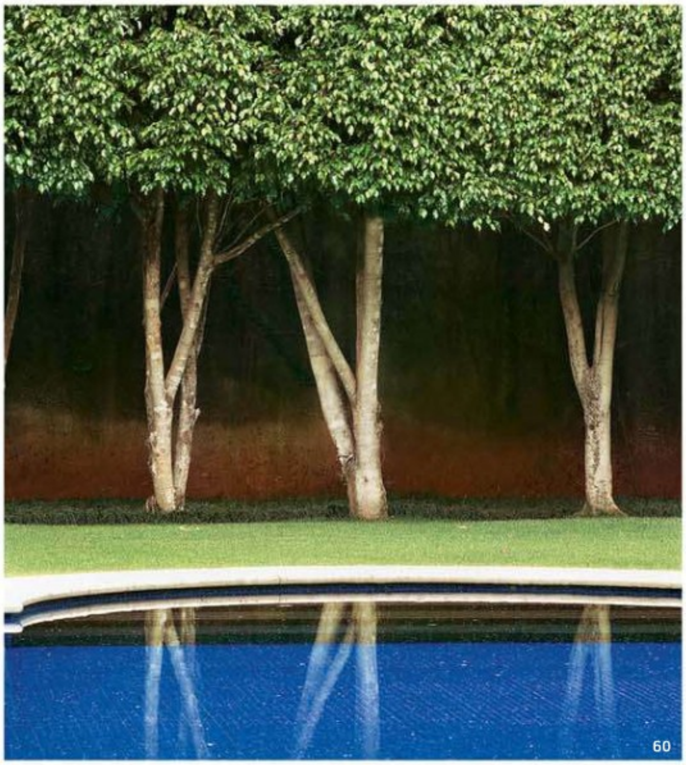
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ON THE COVER
The Trussardi garden on Italy's island of Elba was photographed by Dario Fusaro for our new column, One Shot, on page 84.

FEATURES

DEPARTMENTS

CLOCKWISE FROM TOP LEFT: MARION BRENNER; COURTESY LANEVENTURE; JON WHITTLE; JACK COYIER; COURTESY THE RITZ-CARLTON POWERSCOURT


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→ *GARDEN DESIGN* GIVEAWAYS

We love to give stuff away, so visit our contest page often for new prizes, ranging from new-release gardening books to a trip to a great garden destination (hint: Vancouver Island, British Columbia, has some amazing gardens!). gardendesign.com/contests



→ CHECKING IN?

We've devoted 12 pages in this issue to seven of the best hotel gardens (page 38) from around the world. See galleries of many more (including Lake Austin Spa Resort, pictured) at gardendesign.com/hotelgardens and be inspired for your next vacation.



→ GREAT GALLERIES

Love the photography seen in our pages? There's more on the Web. Fill your idea book with inspiration from galleries of top designers at gardendesign.com/photos. See gardens from Sanchez & Maddux, Nancy Goslee Power (pictured) and Ron Herman.

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TOP TO BOTTOM: JON WHITTLE; TIM STREET-PORTER

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GLOBE-TROTTING



It's winter, and even in Florida, it's cold. Our International Issue has me dreaming of places around the world with abundant gardens in full glory just now. As I flip through these pages, an itinerary is beginning to form — for me, for you, and for anyone who loves gardens and has the travel bug.

The largest city in South America, São Paulo is a hotbed of design, and Leo Laniado's garden for Silvana Tinelli has the foundation and trappings to fit and reflect the city's aesthetic. With its Burle Marx landmark park, hotel gardens and private, hidden landscapes waiting to be discovered, São Paulo is as alluring to garden aficionados as any city could be.

Furniture designers know hotels set décor trends that filter down to the retail and residential level — and if the hotel gardens shown in our "Go-To Gardens" feature are any indication, the same is true in landscape design. The world's best designers — from Raymond Jungles to Bill Bensley — are crafting these spaces as flagship expressions of their work. The usefulness of these landscapes for outdoor living, matched by the perfect detailing and maintenance, beckons us to make vacation plans quickly.

If destination gardens are trend makers, so are fashion designers' gardens, like the poolside Nicola Trussardi villa on Italy's island of Elba. Purely chic, every view in the garden is iconic. Its lovely looks would translate to Los Angeles, Miami or my backyard.

After all this dreaming, I've decided to get on a plane and go somewhere with beautiful gardens — Boquete, Panama, to be exact. While I'm there, I expect to see a ridiculous number of hibiscus and orchids, and the birds that have migrated to live among them. I'll report on my findings as I go, so follow me at twitter.com/gardendesignmag.

Sarah Kinbar

SARAH KINBAR/EDITOR

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Connections ran deep with this issue's Birmingham-located Living Green story ("Southern Revival," page 35). Washington, D.C.-based writer **Louise Levathes** had not only lived in Birmingham, but had met the homeowners (former Alabama congressman Ben Erdreich and his wife Ellen) when they lived in D.C. Levathes, who is pursing a graduate degree in landscape architecture at Virginia Tech, was particularly interested in the couple's green roof. "It was designed with a path and a place to sit, so it's usable space as well as green," she says.



Longtime *Garden Design* contributor **Susan Heeger** took a road trip to Del Mar to report on a small-space garden, designed by Debora Carl, where the family lives big ("Making the Most of a Lot," page 50). Heeger loved seeing the family use the garden, especially their toddler. "She had open-eyed wonder at all that was around her," says Heeger. "It was great knowing that this child is growing up with all these different plants and stimulations even though she lives in a modern home on a small lot. The family is obviously so happy in that space."

CLOCKWISE FROM TOP: CHELSEA STICKEL; LISA ROMEREIN; NATHAN BENN


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THE LATE SHOW GARDENS ❦ CUTTING EDGE: BRUNO DUARTE ❦ WHEN IN VANCOUVER ❦ JORGE SANCHEZ



Suzanne Biagi and Patrick Picard's "Future Feast in the Garden of Flow/ Accumulation," at the Late Show Gardens was one installation that demonstrated how, when subjected to unfettered minds, the garden can become soul-stirring art. Why not also the residential garden?

MARION BRENNER

tomorrow's garden

A new garden show in Sonoma, California, is cutting through the green hum by harmonizing issues like drought and global warming with high-concept sustainability and inspirational garden experiences. The Late Show Gardens has distilled the point of view among the top West Coast designers: No one's debating sustainability anymore. It is now the baseline for beautiful, thought-provoking design.

Taking the clear skies of a 2009 late-autumn day as its roof, the première run drew designers, artists, plant gurus, environmental advocates and a public hungering for garden sustenance to Cornerstone Sonoma, the wine-country gateway and garden showplace.

Commissioning from designers who are taking climate change, terroir, drought and resource reuse as their medium, the Late Show showcased what lead organizer Robin Parer calls "gardens of the mind": gorgeous works of art that explore and comment on sustainability. Throughout the three-day event, participants gathered for discussions with notables such as environmental journalist Mark Hertsgaard and landscape artist Topher Delaney.





Clockwise from above: Shirley Watts' bee-themed garden engaged all the senses. Conway Cheng Chang's bamboo timbers created an instant allée where DIY and "custom" converged. Designers deployed reused materials, like Nicholas Thayer's wine-barrel-stave chairs, to bring a story and depth into the garden. Sustainable is modern and does not have to mean rustic, or naturalistic.



Parer's goal — that "art should animate the show" — yielded gardens that began with sustainability, permeated the senses and then provoked contemplation about thriving in our global habitat. For garden designer and artist Shirley Watts, who created an alluring bee-themed garden for the show, playing with ideas to make a point are central to her work. Says Watts: "I just couldn't do environmental gloom and doom. It's important to recognize that we respond to beauty and pleasure." To that end, Watts' installation with collaborator Ross Craig, "A Garden of Mouthings," provoked discussion of bee-friendly gardening while offering restful shade and organic honey tastings beneath swooping screens built of hand-carved redwood and Nomex, an amber-colored honeycomb material.

As soundscape, Watts played an audio loop that linked her reading of "The Beekeeper's Daughter" by Sylvia Plath (source of the garden's name) to music from "Flight of the Bumblebee" and a young girl's recitation of the impacts of the pesticide malathion. Concrete hexagons, glazed with honey-gold resin, provided a cool seat, while bees, butterflies and dragonflies zoomed in the air over a profusion of golden *Echinacea, Coreopsis* and squash. Resting visitors read about colony-collapse disorder while inhaling scents of earthy grape-pomace mulch, honey and flowers. A tension between pleasure and predicament took the piece far beyond a garden mock-up.

See more photos from the Late Show Gardens at GARDENDESIGN.COM/LATESHOW

Like poems in strict verse, many of the show's installations produced beauty from constraints. Collaborators Suzanne Biaggi, a sculptor and designer, and Patrick Picard, an ecological/permaculture landscape designer, welcomed visitors as guests to their "Future Feast in the Garden of Flow/Accumulation," with a concept inspired by architect Sim Van der Ryn's ideas about nature, its cycles and interruptions. Says Biaggi, "I wanted people to see they could use the principles of green design in a very contemporary design." In a classically symmetrical space, Biaggi and Picard used green-roof technology to create a banquet table of 16 settings, positioning it at the center of nested rectangular beds edged in weathered steel and shadowed by charred, treelike branches. Organic greens surrounded place settings, and a central runnel spilled water from the table to a water garden, where it was to be recirculated for irrigation. Prompting thoughts about growth and stagnation, the experience was an alfresco party served from (and in) a sculpted permaculture garden.

"I need food for the soul, or the mind, when I go to garden shows," says Robin Parer. The Late Show's plein-air ensemble of provocative, intoxicating garden installations generated a days-long conversation about creating and growing beautifully within our means, and drew tremendously positive responses according to Parer. Its intensely local approach serves as a universal model for design confabs everywhere — as well as for all design in our environment. thelateshowgardens.org — Jason Dewees

HENRY FECHTMAN (3); OPPOSITE: HENRY FECHTMAN (1,3,4,5); SAXON HOLT (2,6)


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LESSONS FROM THE LATE SHOW GARDENS

1) Terroir
Reuse of materials indigenous to a garden's region anchors its sense of place. Throughout the Late Show Gardens (including in Nicholas Thayer's "The Oak and the Olive"), organizers laid down grape pomace — the byproduct of the wine country's fall crush — as a dark mulch, cohering the varied installations while conferring deep pigment and pungent fragrance. A region's harvest byproducts, locally recycled stone, brick, concrete and gravel, and even native leaf mulch make equally potent statements about where and who we are, grounding the garden in terroir.

2) Repurposing
Gardens that resolved the tension between trash and treasure brought delight, whether it was wine bottles transformed into fountains in Nicholas Thayer's "The Oak and the Olive" or drifts of colorful plastic miming watercourses in Jack Chandler's "After the Fall." Often a garden element that comprises recycled elements reveals its composition only on second glance, adding the depth of a back story to a garden experience.

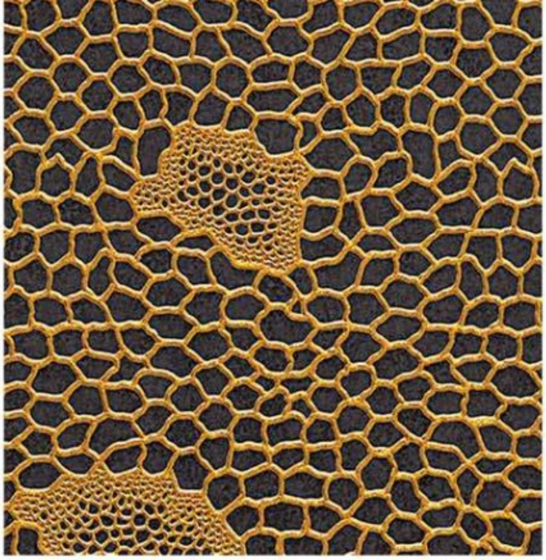
3) Working With Water
Lisa Lee Benjamin and Emmanuel Donval's joyful garden, "Meditative Remediation," doubled as a bioremediation system, illustrating running wastewater through semiwild gardens planted in grape harvesting bins and returning it clean. The concept is to take the necessity of water management and make it a source of pleasure and fascination. In a wet climate, a runoff system becomes a lush swale instead of a concrete ditch; in the desert, stone textures and deep-rooting trees draw attention to a cool arroyo and the infrequent monsoonal downpours that it drains away.

4) Gardens as Art
The Late Show succeeded in reorienting visitors' view of garden art to gardens as art. With aesthetic pleasure and intellectual challenge integrated, Shirley Watts' "A Garden of Mouthings" ambitiously interpreted its bee theme in fragrance, flavor, color, structures, sound, text and texture. It's about building a garden around an idea. Whether creating a new design or enhancing an established space, designers can embrace their works as human creations using natural components, boldly carrying through a theme to provoke not just enjoyment but discussion and contemplation.

5) Tension
Embracing the ominous future, all of the Late Show Gardens demonstrated that the most resonant garden experiences grow from the tension between elements: foreboding and hope, thorny and soft foliage, shadows and sun, acrid and sweet smells. Beth Mullins' "Over Growth" — with prodigious agaves bursting out of used-tire planters, and a gorgeous collage screen born of found objects and fresh-rooted cuttings — touched visitors with its dialogue between natural growth, our human resourcefulness and our profligacy. Serenity at home is key, but a garden that indulges in denial is boring.

6) Planting
The act of planting is one of hope, but also planning for the future. Designers like John Greenlee are finding modern solutions to impending problems. At the Late Show, sculptor Stephen Glassman's meditation on permanence drew visitors through a meadow by Greenlee, who is evangelizing about the stunning, low-water, no-chemical American meadow garden. His converts are asking their clients, "Does your lawn bring you as much pleasure as the resources it's using?" More-beautiful gardens, with sensible-sod square footage, durability and the imprint of indigenous and regionally appropriate grasses are the result.





We love Chilewich's modern vinyl-textiles designs for the outdoor tabletop. Shop at its new online store. *Garden Design* readers get 15 percent off from Jan. 1 through Feb. 28 (code: gardendesign2010). chilewich.com

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Just In

MIAMI HOT

Importing its own brand of Indiana gold, Louisville Stoneware has been transforming clay into artisanal stoneware pieces for home and garden for nearly 200 years. Seen here for the first time is the art deco-inspired planter, Miami Hot, that expands upon the company's container offerings that started with a pinched rim, pie-crust pot introduced in the late 1800s. Co-owner and Miami Hot designer Steve Smith teamed up with Lisa Mullins nearly three years ago to purchase the foundering Kentucky institution. "We're working hard to preserve the tradition," says Smith, who also embraces bringing new designs to market, such as this asymmetrical bowl inspired by a trip to Miami. Available in three colorways: cast-iron black, matte white and a floral design by Louisville Stoneware artist David Mahoney; price $225. louisvillestoneware.com — Megan Padilla

See more from Louisville Stoneware at GARDENDESIGN.COM/STONEWARE



Swatch Watch

FORECAST: YELLOW

Looking ahead at fashion and interior-design trends, Gloster tells one of its two color stories for 2010 with a bold palette of yellows and grays. Called Yellow, the collection includes eight fabrics that put modern design into your outdoor room (pictured on the new Havana all-weather wicker ottoman and chair: ottoman cushion in Cactus, seat cushion in Bloom, back cushion in Sierra and throw pillow in Harvest). Go to gloster.com to find the nearest retailer. — MP

FAR LEFT: JON WHITTLE

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Kitchen of the Month, *House Beautiful* Magazine, August 2008, Manhattan Beach, California

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HIGH TIME FOR THE HIGH LINE

Salvias play on the breezes that rush past the Statue of Liberty while the mountain mints sway. Vines cling to their guide wires not far from berry-laden viburnums. The scene is Manhattan's Meatpacking District where, 29 feet below, taxis dodge pedestrians on Gansevoort Street. But above, on the High Line, meadow plants mingle with native trees and shrubs in a gracefully informal garden installation that might well change the way the country defines public spaces. Part park and part restoration, the High Line retains the footprints (and rail switches) of its past while remaining this side of wild.

Actively in use for freight deliveries south of 35th Street to Spring Street from the 1930s to the '60s, the High Line's elevated tracks were originally built to save the West Side from the rail/pedestrian traffic accidents that turned the street into a death row. After the southernmost section was demolished in the 1960s and the last train rumbled across those overhead rails in 1980, the abandoned line went derelict until 1999, when two particularly resolute and clued-in New Yorkers, Joshua David and Robert Hammond, founded the Friends of the High Line. They, along with New York City officials, spearheaded the effort to save the overpass from demolition, jumping through the administrative hoops, raising funds and hiring a design team led by urban design/landscape architecture firm James Corner Field Operations along with the interdisciplinary/architectural firm Diller Scofidio + Renfro. The planting designer Piet Oudolf of the Netherlands was brought on board to turn the High Line into a naturalistic park.

Against a chorus of doubters, the tony neighborhood embraced this project with a passion that has borne fruit funding-wise. Meanwhile, the professionals did their engineering homework, designing a complex green-roof system above a waterproofing material laid on the existing concrete slab with a growing medium ranging from 13 to 26 inches topping it all.

The designers have mingled such a brew of native, nonnative and more-exotic cultivated perennials, shrubs and trees growing between the preserved tracks and grooved concrete that every square foot is an ever-changing tapestry. And New Yorkers are lapping it up. Children slide down the gently curved benches; office workers bring coffee and camaraderie to the café tables. The High Line hosts just about everybody. Talk about making a difference. thehighline.org. — Tovah Martin

Getting There

The High Line is open daily from 7 a.m. to 8 p.m. during the winter months (check out the lighting after dark). The park extends from Gansevoort Street to 20th Street and can be accessed at Gansevoort, 14th Street (elevator access expected by press time), 16th Street (elevator access), 18th Street and 20th Street. thehighline.org





Top left and top right: Nine of 19 planned blocks have opened, from Gansevoort Street to 20th Street. Plants and pavement find common ground while the original rail use of the road is expressed in a way that rises up to engage visitors. **Above:** The "peel-up benches" are made of ipe and appear as though peeled up from the planking.

ROB CARDILLO (3)


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JON WHITTLE

Cutting Edge

STRUCTURAL INTEGRITY

For Toronto-based floral designer Bruno Duarte, a bouquet doesn't need a lot of flowers to be spectacular. Since opening his shop Fresh Floral Creations five years ago — which accommodates everything from single-arrangement walk-ins to big events — he has kept his focus on the structural qualities of plants, often deftly bending and shaping them with the skill of a sculptor. Duarte's style draws inspiration from nature as well as high fashion and home décor, believing that all these things are closely married. His approach: "The more natural the arrangement the better, then I manipulate it to give it an artistic twist."

Here, an off-center cluster of bat flower (*Tacca chantrieri*) lends exotic drama to a mini meadow of steel grass (*Xanthorrhoea australis*) and moss, each blade individually woven through a low "cage" of chicken wire into a thin layer of floral foam below. As with most of Duarte's arrangements, the living armature of greenery also gives the design a longer lifespan, lasting beyond the fresh limits of the flowers and providing an opportunity to change things up. In this case, once the bat flowers lost their oomph after five days, Duarte replaced them with *Cymbidium* orchids. As he says: "You can keep the structure until you're bored with it. It can also dry nicely." freshflorals.com — JENNY ANDREWS

See Bruno Duarte design an arrangement at GARDENDESIGN.COM/DUARTE

GARDEN variety

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Garden Design readers attended a book signing party honoring The Cultural Landscape Foundation's publication *Shaping the American Landscape* at the Museum of Modern Art. TCLF.org.

1. Ed Hollander & TCLF President Charles Birnbaum
2. Guests enjoy their first look at this lovely landscape reference book.
3. Doug Pulak, Stephanie Foell, Heather Ewing & Dr. Jerome Graber

GLORIOUS & GREEN



More than a hundred people filled the Margarido House to help builder Mike McDonald celebrate his first Garden Design Green Award. This is also the first custom home in Northern California to receive the U.S. Green Building Council's LEED-H Platinum award. GardenDesign.com/GreenAwards



1. The stunning Margarido House in Oakland, California.
2. GD's Debra Prinzing, Mike Dwyer, Lauren Schneider & Mark Russell

BETTER LATE THAN NEVER



Thousands of people attended the first annual Late Show Gardens in Cornerstone Sonoma featuring more than a dozen eco-friendly garden designs and informative lectures on sustainable practices. thelateshowgardens.org



1. Multi-functional tabletop featured at the show.
2. Guests relax during the Late Show Gardens Preview Party.







When in
VANCOUVER

In an idyllic setting bounded by snow-capped mountains and a mighty sea, Vancouver, British Columbia, has made a plea to sustainability. Green technologies, abundant public spaces and lush gardens are paving the way to a good life. This February, Vancouver — often cited as the most livable city on the planet — takes center stage as the world gathers for the 2010 Olympic and Paralympic Winter Games. — Dave Demers

ROOFTOP DENIZENS Vancouver's dedication to sustainability is epitomized by its harborfront **Convention Centre** with its six-acre green roof — Canada's largest (vancouverconventioncentre.com). This titan of glass and native wood is topped with more than 400,000 indigenous plants. Minute *Brodiaea*, blue camas and beach strawberry turn the heart of this city of glass into a haven for birds, insects and four hives of bees. Humans, however, may look only from afar. The green roof slopes low offering a great view from the plaza and the restaurant attached to the Centre's west side. For a full-immersion rooftop experience, head to **Inform Interiors** in historic Gastown, where the likes of Atelier Vierkant planters and Heller's lipstick chair are showcased on the stark roof (informinteriors.com).

BETWEEN MOUNTAINS & WATER Grab your hiking boots and take a quick field trip over the bridge to leafy North Vancouver to first visit the studio of artist (and one-time landscape designer) **Brent Comber** (by appointment: 604-980-4467; brentcomber.com) who extracts modern urban forms out of ancient sources. His benches made of local cedar are highly elegant additions to outdoor spaces. Then, drive some 21 kilometers (13 miles) to **Lighthouse Park** in West Vancouver to see rare plants and fragile remnants of old-growth forest on a short hike spiced up with steep cliffs and outstanding views (vancouvertrails.com).

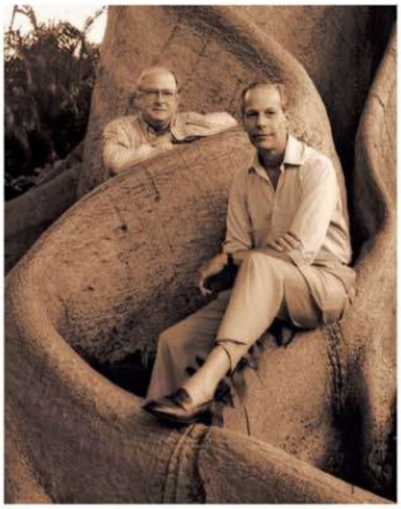
Clockwise from left: Artist and former landscape designer Brent Comber's garden benches are made from local cedar. The Convention Centre's green roof is the largest in Canada and contains more than 400,000 plants. The rooftop of Inform Interiors in Gastown is a must for garden décor afficianados.

INTO THE WOODS Don't miss the lush native vegetation and gardens on the campus of the University of British Columbia (attractions.ubc.ca). Visit the Cornelia Hahn Oberlander landscape at the Arthur Erickson-designed **Museum of Anthropology**. In this minimalistic setting overlooking the Strait of Georgia, loose gravel beds meander around mounds of grasses and other ethno-botanically important plants. Weathered totem poles add drama to this grand setting. **The David C. Lam Asian Garden** at the UBC Botanical Garden and Centre for Plant Research, is a tremendous collection of temperate Asian plants. See impressive dove trees (*Davidia involucrata*) and broad-leaved rhododendrons (e.g., *Rhododendron sinogrande*) along a serpentine network of trails. Stop by Shop in the Garden to buy *The Jade Garden*, an insightful book co-written by three of the UBC Botanical Garden's curators. Nearby is **Southlands Nursery**, run by garden guru Thomas Hobbs. This jewel-box boutique retail nursery is Vancouver's most respected garden trend maker (6550 Balaclava Street, Vancouver, B.C.; 604-261-6411).

CLOCKWISE FROM LEFT: COURTESY BRENT COMBER; NIC LEHOUX; COURTESY INFORM INTERIORS

On Design

JORGE SANCHEZ



Left: Phil Maddux and Jorge Sanchez within the buttress roots of an ancient Kapok tree (*Ceiba pentandra*). **Below:** The essence of timeless design, says Sanchez, is the hardscaping, as seen in the cast-stone steps at a Hobe Sound, Florida, garden. **Bottom:** Transforming classic European design into a tropical outdoor room is the hallmark of a Sanchez and Maddux garden.





The South Florida coast might be ground zero for Jorge Sanchez and Phil Maddux, but the longtime landscape-architecture team has applied its European take on outdoor living to a golden triangle of gardens from Dallas to the Hamptons to the Bahamas. *The Civilized Jungle* (Grayson Publishing, LLC) is a photographic record of some 20 years of their work, engagingly articulated with text by Bradford McKee. Jorge Sanchez discusses with *Garden Design* how his love for architecture, history and plants is expressed in a unique style that marries his appreciation of English gardens with the functionality of those found in the tropics. Says Sanchez, "The garden must be part of the fiber of the home, not a separate element." — Megan Padilla

Q: ***To what extent do you participate in the architectural process?***

A: Very closely. We have even taken the architect's drawings and flipped them to provide better daylight or better views. Our function is to work from the skin of the house out, on everything from the driveway and walkways to the swimming pool and cabana. If we can't manipulate those elements, then we lose interest in the project. That's where we express ourselves and why we can work in either Palm Beach or Long Island.

Q: ***How do you ensure that your gardens have longevity?***

A: There are certain things that should not change in the garden: the hardscape and the major trees. The other plants can, and ought to, change over time. But the form is always there.

Q: ***A major part of your gardens is the imaginative juxtaposition of plants. Where in the design process do the plants come in?***

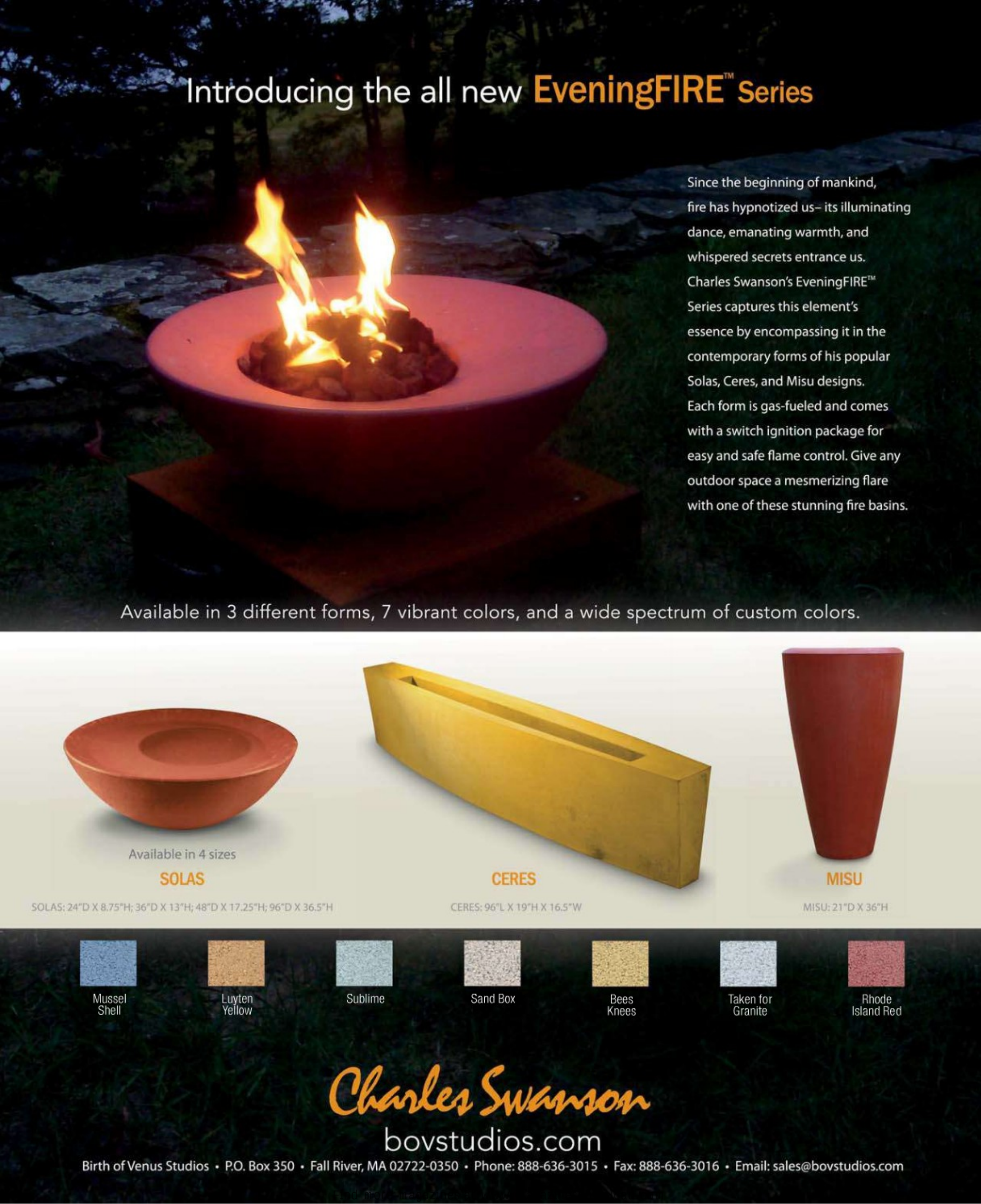
A: We analyze the architecture, the place and the clients. By place I mean the topography, the soil and the plant hardiness zone; and for clients we consider their likes and dislikes, and how they will be using the property. We are always experimenting — that is part of the fun. Being Cuban, the tropics are in my blood, and Phil is enamored with tropical plants. Yet, even close to where we live in Palm Beach is very temperate, so we always have a mix.

Q: ***What can we look forward to seeing next?***

A: We're working very closely with the clients and architects on two large projects that are both going to be knockouts: One is in Scarsdale (New York) and is eight-and-a-half acres with a lot of great topographical elements and beautiful formality. The other is a spectacular house and garden in Miami. One day we'd love to do a book just on these two gardens.

For more, see sanchezandmaddux.net

CLOCKWISE FROM TOP LEFT: MELISSA SPRINGER; ANDRE BARANOWSKI; RICHARD FELBER


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Photo by Paul Riveria

THE FULL MONTY

Our first roundup of whole collections — favorites for 2010

STORY BY DAMARIS COLHOUN





vibrant variation

This sharp-looking collection by Koverton called Parkview comes with an ingenious perk: The panels, which add decorative flare (think David Hicks motif), are interchangeable. Should a panel become damaged, Koverton can ship you a new one (in lieu of replacing the entire chair). If you want to temper Parkview's graphic punch, you can swap the panels out for a second Koverton collection called Woven, whose panels emphasize texture over pattern. The bar stools are particularly peppy and distinctive, especially if you incorporate a custom Koverton fabric in say, vivid yellow. Don't underestimate it as just eye candy; Parkview meets commercial standards. $763 to $3,440. koverton.com



casual sophistication

Stylistically speaking, Jardin de Ville's BG1 collection has scope. The collection features crescent-backed chairs for dining and lounging, deep, boxy club chairs, stacking chairs, three types of ottomans (one for a recliner), a variety of tables with wheels, a demi-lune that acts as a side piece or an extension, a love seat and a lounger. One could purchase this entire collection and, in situ, it wouldn't read as a "collection"; it's more like a cross section of 18th-century France and French moderne. Despite the fact that every piece is made from aluminum (the chairs have mesh siding), BG1 feels eclectic and effortless, like a collection amassed over time; it's neither uniform, nor disjointed. Now that's sophistication. $542 to $2,236. jardindeville.com







colonial cane

Solona's caned, colonial look has a distinct geometry that gives it an architectural edge. The seating options, including a cozy lounge chair, love seat and sofa, are designed for comfort, as is the Island Bed, which is spacious enough to accommodate a whole cast of characters. Solona brings a strong graphic element: Circular cutouts in the base of the game table relieve its perforated texture and invite the eye to rest. An eclectic range of textile options — from country florals to vivid stripes and geometrics — are available in Laneventure's WeatherMaster line, allowing you to spin Solona's look in a variety of ways. Imagine this collection in a tropical garden, where palm fronds and bright flowers can complement the collection's flexible vibe. Individual pieces range in price. Swivel dining chair, $749; $7,489 for the Island Bed. laneventure.com





metal technique

Emu is known for its free-flowing woven-metal designs. Its new Intrecci collection, designed with Italian architect Carlo Colombo, is no exception. A mix of panache and restraint, Intrecci reinterprets classic woven furniture of the more staid variety. The table bases are particularly exciting; the space-bending shapes represent the kind of innovative weaves that Emu does best. In comparison, the club chairs are plush and elegant but hardly boring. As a whole, the collection has tempo, and you can mix and match it with other Emu collections (for example, Jean-Marie Massaud's Heaven or Re-Trouvé by Patricia Urquiola) or amass the whole lot. In a bright finish, like pure white, Intrecci is ideally suited to modern landscapes and urban settings. $351 to $10,083. emu.it





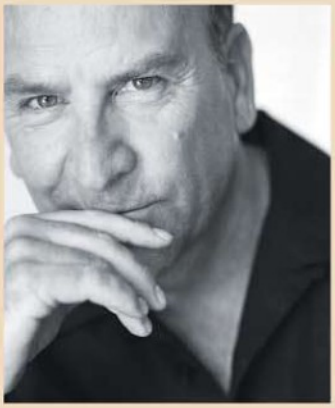




modular marvel

Richard Frinier's new South Beach collection for Century puts a new spin on the party-obsessed city for which it's named, eschewing slickness for a rich, classic look. Equally suited to quiet, lush gardens or condo terraces, South Beach is modular to boot. For Frinier (who received a Lifetime Achievement Award from the International Casual Furnishings Association this fall) the collection's modularity hinges on two elements: a sectional sofa composed of armless chairs and a corner chair. The corner chair is the free agent, able to attach to other seating elements via brackets underneath. Using the corner chair, you can extend the sectional, form a love seat (push two corner chairs together), create a bigger love seat (attach it to one of the sectional's armless chairs) and so on. Such flexibility works wonders in awkward layouts. Woven from a high-grade, eco-friendly recyclable called Hularo, the weave is chic and casual, as are the matte travertine tabletop surfaces. There is nothing flashy or overdone here. It's a new state of mind for South Beach. Sectional with side table, $15,825. Individual pieces range in price from $1,380 to $2,385. centuryfurniture.com





DESIGNER PROFILE: RICHARD FRINIER

Q. What was your vision for South Beach?
A. With South Beach, I was inspired by the chic and casual lifestyle of Miami — its urban, vertical living dwellings and how they meet the ever-changing beach social scene for which it is best known. My vision was to create a design that had a soft, modern, easy-on-the-eye silhouette, a sense of chic, and an openness and comfort.

Q. Do you have an ideal space that you envision for South Beach?
A. My work with Century Furniture — because it is renowned for its indoor furniture and custom upholstery — is about creating designs that may be equally as beautiful and comfortable inside the home as they are outside, which is why you often hear me say, "Inside or outside ... you decide." The lines of this design are very clean and understated, so South Beach works easily in modern or traditional interiors and exteriors.

Q. Are the materials you chose for South Beach particularly innovative?
A. The materials are two of the most durable for performance furniture in the market today: Hularo resin fiber hand-woven over powder-coated aluminum frames. This remains an extraordinary combination of materials for its beauty, durability and versatility in achieving many different styles of furniture design. The tabletops are travertine with a bull-nosed-edge detail.

Q. What's up next?
A. I always say, the best is yet to come. I do have some new things I am working on for the future, but they are still under wraps.

Q. Fair enough. Did you do anything special to celebrate your Lifetime Achievement Award?
A. Yes, we had a bash at the Mondrian in West Hollywood this weekend, with family, friends, colleagues, clients, curatorial friends and the media to celebrate not only the award, but nearly 30 years of collaborating together. We took a moment to acknowledge our successes before moving on to our new work under development right now.


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landscape

FRENCH TREASURE

150 years of plant collecting at the Bambouseraie de Prafrance

STORY BY LOUISA JONES



Opposite: The newest element of Prafrance, Dragon Valley transformed a whole valley into landscape art — a setting for a botanical collection of Japanese maples. The landscape replaces an access road to a nursery, which long ago had replaced orchards and fields in this rich agricultural area. **Right:** A Victorian glasshouse, dating back to 1860 and restored multiple times, houses horticultural exhibits displayed on Second Empire rockery.



creation of a botanical showcase

1856
Botanist/horticulturist Eugène Mazel begins planting his 100-acre estate.

1889
Mazel declares bankruptcy after assembling world-class collections of bamboos, conifers and many other species.

1902
Plant-lover Gaston Nègre acquires run-down estate, neglected since bankruptcy.

1945
After two world wars and a major depression, Prafrance survives as bamboo nursery under leadership of Gaston's son, Maurice.

1953
Park opens to the public. Cinema classic *The Wages of Fear* is filmed there.

1956-64
Horticultural disasters: killing frosts, record-breaking floods, fire, hailstorms and flowering of bamboos all over Europe (plants die subsequently).

1965 onward
Janine Galzin-Nègre, widow of Maurice, and daughter and son-in-law restore property to international acclaim.

2004
Erik Borja presents the Dragon Valley project.

2006
Celebration of 150 years.

2008
Park registered as a historic monument.

CLIVE NICHOLS (2)

Relatively remote on the southeastern edge of the Cévennes hills in south-central France, the Bambouseraie de Prafrance receives more than 300,000 visitors annually, almost as many as the celebrated Loire Valley château of Villandry and more than Hidcote Manor in England. Locals who return often and visitors from all continents love the garden's sense of exotic adventure rooted in more than a century of the region's agriculture. Recently listed as a historical monument, Prafrance also plays a leading role in botanical research, landscape art and international cultural exchanges.

Known both by the names Prafrance (location) and Bambouseraie (meaning "bamboo collection"), the park on this spot was started by Eugène Mazel, a native son who united family farmlands into an estate of about 100 acres in the 1850s. At the same time, he inherited a thriving family shipping business in Marseille with worldwide connections — which enabled his passion for exotic plants. He quickly became one of the great collectors of the time, importing bamboos, Japanese oaks, American conifers, palms, eucalyptus, rhododendrons and hundreds of other species. But this passion was also his ruin. He overspent and went into bankruptcy. When the Nègre family bought Prafrance in 1902, the bamboos and some wonderful specimen trees (including various *Chamaecyparis, Cryptomeria japonica* 'Elegans' and a pair of *Ginkgo biloba*) were the main remnants of past glory. Since then, three generations of Nègres have given Prafrance new life in spite of two world wars, record frosts and devastating floods as recently as

2002. The family opened the park to the public in 1953, lent it to film crews (Yves Montand starred in two films there), added new collections and developed an internationally recognized nursery.

From Mazel's time to the 1950s, Prafrance derived income from its production of fruit, vegetables, silk, wine, wood and other crops. Local conditions meant — and still mean — long dry summers, violent storms in spring and fall, and unpredictable winters. Mazel's first move was to build a 2-mile-long irrigation canal from the nearby river Gardon, and its tributaries are still used to water some areas. He, like many of his contemporaries, experimented with acclimatizing exotic plants on the Riviera, where he also had a small garden. In his day, steamships had recently made it possible to import cuttings and rooted specimens — at that time there was no worry about introducing alien pests and diseases. Mazel is credited with introducing to Europe the Japanese persimmon, now common in every farm garden. Prafrance has continued to evolve as a horticultural resource and still functions as an experimental center testing the adaptability, multiple uses and cultivation of bamboos.

See how bamboo is used in garden design at GARDENDESIGN.COM/BAMBOO

Visitors to the park enjoy its mood of exotic timelessness — its broad avenues with long perspectives and gently curving vistas are typical of private estates of the day. Information and services are easily accessible without ever becoming intrusive, and you can always find a quiet spot. Trees planted by Mazel have reached giant proportions, notably the majestic avenue of giant sequoias (the



Above: The Gardon River, widened artificially to make a series of small lakes, reflects Dragon Valley's feng shui concepts and stylized elements of Japanese garden design. The landscape was designed by artist Erik Borja.

largest in Europe) that alternate with bamboo. Another main axis features Chinese fan palms (*Trachycarpus fortunei*). The rest of the landscape is informal, open grassland alternating with secret spaces, like the forest of giant bamboo (*Phyllostachys edulis*).

In one clearing, a Laotian village was built by political refugees in the 1980s, working at the time as gardeners at Prafrance. Near the aquatic garden, a mosaic of more-intimate spaces includes greenhouses built by Mazel and restored by the Nègre family, which now serve as display spaces throughout the year. Here too are a bamboo tunnel designed by filmmaker Hiroshi Teshigahara and an elegant, low-growing labyrinth made from *Semiarundinaria makinoi*.

Muriel Nègre took over the directorship of Prafrance in 2004 and has made it a center for multicultural exchanges with a focus on outdoor art. Each year different artists are invited to create on site among the bamboos. Her biggest venture is Dragon Valley on some three acres of former orchard land, designed by contemporary landscape sculptor Erik Borja. Its artificial lake with hillocks and islands expresses the Asian concepts of feng shui, while displaying elegant collections of Japanese maples against the backdrop of the surrounding hills.

The park's program for 2010 will include exhibitions of Japanese maples, carnivorous plants, succulents, climbers, orchids, ferns, fiber and dye plants, bonsai workshops and specially commissioned land art by Anne Delfieu and Mirielle Laborie. An excellent website, bambouseraie.com, places the emphasis on visitor welcome, participation and exchange.



designer profile: ERIK BORJA

Erik Borja, designer of the new Dragon Valley at Prafrance, was born and raised in North Africa, then trained at the Beaux-Arts in Paris before beginning a successful career as a sculptor. The three-acre landscape reflects his ability to create exotic modern harmonies from a traditional rural setting.

In the 1970s, he started restoring an old family ruin in the Drôme, on the northern edge of Provence, intending to use it as a vacation home and exhibition space. A 1977 stay in Kyoto changed Borja's life. He discovered not only the famous monastery gardens, but also an abundance of small, everyday creations: five stones, moss and gravel between two gas pumps in a filling station, for example. He came to admire Asian "mastery of reduced scale, limited space, framing, artifice and imagination." Little by little, his creative field extended to include landscape of all scales.

Today he simply calls himself a gardener. But he adds: "I don't work with a hammer and chisel, but with a bulldozer. This is what sets me off from most garden designers, who are horticulturists interested in composing pictures. For me, the main thing is earth and rock. The plants come after, like hair on a head." None of his gardens are bald, however. Borja loves and knows plants.

Borja's own garden in the Rhône valley, Les Clermonts, combines Japanese and Mediterranean inspiration: Japanese by its blending of mineral and minimal, and Mediterranean in its clipped green masses dramatically set off by powerful southern sunshine. His work always plays with volumes, planes and changing light. He also authored the book *Zen Gardens*.

TOP TO BOTTOM: PAUL MAURER ; CLIVE NICHOLS

GARDEN DESIGN 2010 GREEN AWARDS

CALL FOR ENTRIES

Brought to you exclusively by the editors of *Garden Design* magazine, our second annual awards program reveals the exciting moment when great design meets ecological responsibility. Smart water and energy use, repurposing, recyclables, natives and organics, and other earth-friendly innovations will be recognized.

CATEGORIES:

- **Residential Gardens**
- **Public Spaces**
- **Corporate Landscapes**
- **Edible Gardens**
- **Outdoor Products: Furniture, Décor and Lighting**

TO ENTER: Your online entry should include the following: a completed entry form, 10 uploaded images with captions showing all parts of the completed project (professional images are preferred) and a single-paragraph summary of the project.
Fee of $50 per entry.

ELIGIBILITY: Only designers and companies owning designs are eligible to enter this awards program. Entries must highlight key "green" components and should not have previously appeared in a national publication. See online **Rules** for complete details.

DEADLINE FOR ENTRIES: May 1, 2010
Winners will be published in *Garden Design*, January/February 2011

PAST AWARD WINNERS INCLUDE:





LEFT TO RIGHT: COURTESY REED HILDERBRAND; TERRENCE MOORE

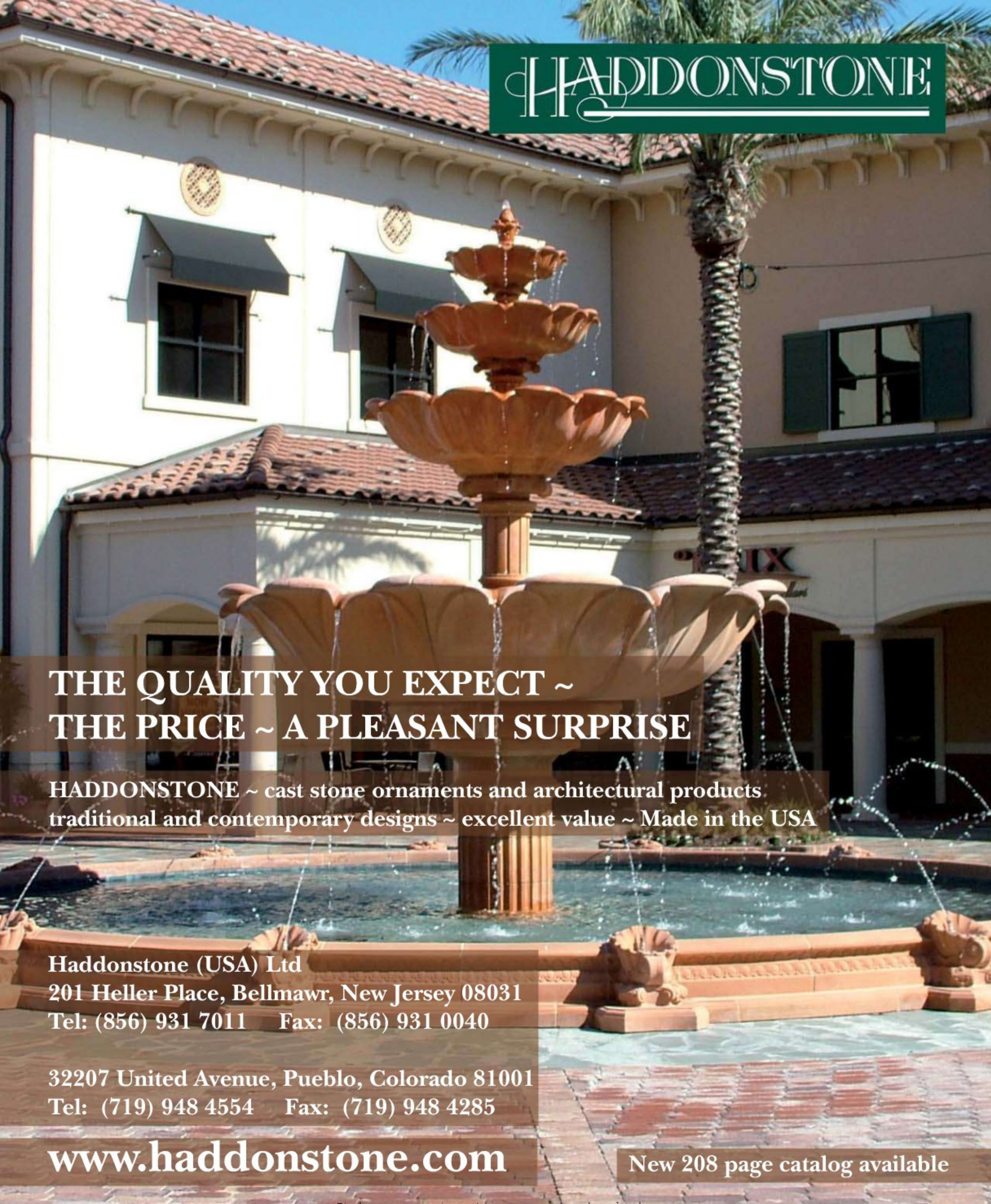
REED HILDERBRAND
for a Westchester County, New York, landscape of 55 acres

Project highlights: All 55 acres of this property are organically gardened, and the green waste is transformed into a compost tea and fed back to the landscape.

CHRISTY TEN EYCK
for the transformation of her Phoenix, Arizona, office

Project highlights: Many elements from the pre-existing landscape were recyled into the new one. The use of permeable paving and native plants adds to the project's appeal.

Entries accepted online at gdgreenawards.com beginning Jan. 15, 2010


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SOUTHERN REVIVAL

A garden in Birmingham, Alabama, reflects the city's reawakening

STORY BY LOUISE LEVATHES ■ PHOTOGRAPHY BY LEE ANNE WHITE



Above: All hands on roof. Ellen Erdreich passes on lessons in sustainability to her granddaughter Sofia, 5, by planting a variety of sedums on the roof of her townhouse in Birmingham, Alabama, designed by her son, a local architect. Greenery helps cool the house in the scorching summers and absorbs rainwater during downpours, which minimizes runoff and the need for irrigation.

When former Alabama Congressman Ben Erdreich and his wife Ellen decided in 2002 to return home to Birmingham after 22 years in Washington, D.C., they wanted to live in the heart of the city to enjoy the downtown revival. Moreover, they were interested in exploring a new style of city living and asked their son, Jeremy, a Birmingham architect, to design a contemporary townhouse that would be "as green as possible." Although loft-style apartments in renovated factory buildings had recently become popular in this former steel capital of the South, no private single-family home had been built downtown in 60 or so years.

"Of course, the greenest thing about the house is just the fact that it is downtown," said Jeremy Erdreich, "so my parents can walk everywhere and don't have to use their car."

The site the Erdreichs chose was a challenge: a 25-foot-by-140-foot



strip of parking lot on 2nd Avenue North that backs onto an alley and is near one of the city's highway connectors. But it is across the street from their son's office and near the old, brick high-rise buildings where both Ben's and Ellen's ancestors lived and worked more than a hundred years ago when Birmingham was a rich boomtown that resembled turn-of-the-century New York. "We were returning to a place that had been our family home," Ellen says. "It had special meaning for us."

From the beginning of the design process, gardens were to be an essential part of the townhouse. And they were especially important to Ellen, an avid gardener. She had a long wish list that her son and Michael Steiner, a local landscape designer, had to consider in planning the gardens, from "moving water that made a noise" to "trees and shrubs that grew quickly." In a typical row house, light and air enter the house either from the front or the back, but Jeremy designed a three-story, open-air atrium to bring light into the center of the new house, which was finally completed in 2007.

"Because of the atrium, during the daylight hours, my parents generally don't need to use lights, which cuts down dramatically on electricity," said Jeremy. "Floor-to-ceiling glass sliders open the rooms to the atrium, which even in the heat of summer is cool and shady, lessening the need for air conditioning in the house." The atrium is a private place where Ellen sometimes has tea while in

The garden plan called for a large rectangular garden (left), dominated by a raised planter with black bamboo and a fountain (below left) between the main house and the garage, as well as an intimate atrium (below right) to provide light and air to the center of the townhouse.





her bathrobe. It is planted with large-leaved bamboo and a Japanese aralia. A camellia is espaliered on the wall; and a creeping fig vine is flourishing, its delicate green fingers already reaching beyond the second floor. Belgian paving blocks used for the atrium floor are recycled and set in sand to improve the surface permeability, sending less water into the drains.

Though Jeremy has not done a detailed monitoring of the utilities in the house, he believes that the shallow green roof — planted with sedums, phlox and a lovely white groundcover rose (*Rosa* Snow Carpet®) — has indeed cut down the need for heating and cooling in the house. "The cost of putting in the green roof was three times what a normal rubber roof would have cost," says Jeremy. "We had to use an Atlanta installer, because we couldn't find any licensed installers in Birmingham. But, as more and more people put in green roofs, hopefully it will be easier to find licensed local installers and the price will come down." (The new regional social-security center in Birmingham, completed just after the Erdreich townhouse, includes a large green roof.)

Ellen describes the main garden between the house and the garage as her "oasis" in the city, a place to experience and enjoy the changing seasons. And indeed, the way she and Michael have designed it, there is color and fragrance in the garden year-round. Originally, Jeremy and Michael had hoped to integrate runoff water from the garage roof into the recycling water system in the two pools, but it proved too costly. Instead, Michael used a swale to catch the roof runoff and lead it to the main drain near the house. He filled the area in and around the depression with fragrant, moisture-loving native plants — such as swamp azalea, sweetshrub and leucothoe — from Louisiana plantswoman Margie Jenkins. In the mix too are plantings of Virginia sweetspire that Michael propagated, which produce spectacular fall foliage from crimson-burgundy to yellow-orange.

Along with the natives are Asian plant varieties that Ellen loves. One of her favorites is a *Styrax japonica*, which produces a profusion of tiny, fragrant white bell-shaped flowers in the spring. "This year," she says, "it was so glorious, it gave me goose bumps." She planted the tree by the kitchen windows so she can see it when she's both inside and outside. And she has enjoyed the black bamboo in the raised planter, which has quickly sprouted to more than 15 feet and bends slightly now, providing shade on a hot Birmingham summer day over the path leading to the garage. Asian plants — sweetbox, varieties of oriental hellebores and *Daphe odora* 'Alba' — are responsible for a profusion of fragrant flowers in late winter.

Ellen wanted a garden that she could take care of herself, and the plants she and Michael chose are fairly self-sufficient and have survived Birmingham's mild winters well. But in the past few years, Ellen has an increasingly competent helper — her 5-year-old granddaughter Sofia, who has become an astute student of changes in the garden. Every visit to her grandmother's house is an adventure. "What's blooming in the garden now?" she always asks. Ellen is passing on to Sofia her love of nature as well as important lessons in sustainability. "It is critical for all of us that children learn to love the Earth," Ellen said, "and to make sure that it's there — for their grandchildren."

Go Green in the City

CLAIM YOUR STREET
With city budgets strained, maintaining street plantings is low on priority lists. In Birmingham, Alabama, which has a population of more than 242,000, downtown residents are claiming sidewalks as their own. They are gardening in tree boxes outside their apartments or offices and putting out additional planters in an effort to keep their patch of city green.

GO NATIVE
The U.S. Green Building Council is still revising its LEED recommendations for sustainable urban landscapes, but these guidelines are in place: (1) Use native or adapted plant species that can survive winters and do not need excessive care; (2) install permeable paving to ease the pressure of rain runoff on city sewer systems; and (3) get all building materials from local sources to save energy.

INVEST IN THE FUTURE
Jeremy Erdreich estimates that putting a green roof on his parents' house probably cost him three times what a normal rubber roof would have cost, but the benefits are clearly worth it: better insulation to reduce energy costs, holding rain runoff so it doesn't overwhelm the sewer system and creating a habitat for wildlife. In addition, he imaginatively constructed a rooftop "garden room" for his parents to enjoy the city at night, when the heat of a Birmingham summer day has dissipated. The decision to go green is an investment in a city's future and, as demand increases, the prices for things like green-roof systems will fall. Some cities have taken the initiative by creating tax incentives for green roofs.



Right: Similar materials were used in all the garden areas, such as folded sheets of COR-TEN steel, employed to fence off the property from the neighboring parking lot, while allowing airflow. In the foreground are fragrant, moisture-loving native plants, such as swamp azalea and sweetshrub, supplemented by Asian trees and shrubs that the owners particularly favor.



HENRY FECHTMAN



Drought-tolerant masses of 'Veronica Lake' hebe, compact Mexican sage and lavender give a terrace in front of the vegetable garden a lush look at San Ysidro Ranch in Santa Barbara, California. Veiled in star jasmine and 'Autumn Sunset' roses, the rough-hewn eucalyptus pergola offers a shady place for guests to escape the afternoon heat.

〉go-to gardens

7 HOTELS whose gardens alone are WORTH THE TRIP

STORY BY EMILY YOUNG

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San Ysidro Ranch
SANTA BARBARA, CALIFORNIA

North of Los Angeles in the oak-studded Montecito foothills, San Ysidro Ranch is often considered a glitzy celebrity hangout. John and Jacqueline Kennedy honeymooned there. Laurence Olivier and Vivien Leigh tied the knot there. Audrey Hepburn, Bing Crosby, Gwyneth Paltrow and Jennifer Lopez stayed there. But the real appeal of this historic 500-acre property just outside Santa Barbara owes more to its rustic roots as a one-time citrus ranch than its high-profile guest list. As part of a four-year renovation completed in 2007, L.A. landscape designers Laurie Lewis and Sally Paul reworked the 14 acres immediately surrounding the luxury retreat, giving the land the patina of its agricultural past. In revamping the public grounds and creating all-new private gardens for each of the 41 cottages, the designers coax guests out of their rooms by making the resort more pedestrian-friendly. Footpaths of decomposed granite crunch pleasantly underfoot. Terraces and orchards are set off by low walls of warm-colored local sandstone, and drought-tolerant native and Mediterranean plants such as lavender, rosemary, thyme, germander and hebe thrive in big sweeps. While a pond resembling an old livestock tank refreshes with the sound of burbling water and the sight of blooming water lilies, a pergola of cut eucalyptus branches offers respite from the sun. Most popular of all is the vegetable garden, where heirloom tomatoes, artichokes, chard and other fresh produce are harvested for the Stonehouse Restaurant, and where guests often stroll at sunset, a glass of wine in hand.

›WHEN TO GO:
Say the designers, there's something blooming all the time. In May and November, when the sun is lower in the sky, the light makes the hebe and lavender really stand out. During the fall, golden light floods the hills, making beautiful shadows and picking up the honey color of the local sandstone.

›DON'T MISS:
One of Paul's favorite views is from the back of the entry hacienda, looking past the vegetable garden, the pergola and the lily pond, up to the hills.

›BOOK THIS:
Lewis loves the creek-side cottages that are right on the water's edge with huge oaks hanging over. "Each cottage has its own private garden that is woodsy and riparian."

HENRY FECHTMAN (2)



Edged with local sandstone, the vegetable garden includes lettuce and basil for the restaurant as well as ground morning glory and Rozanne geranium to accent a birdbath. Opposite: One of many intimate paths wends past compact Mexican sage, Chiapas sage and Pride of Madeira on the way from the guest cottages to the communal spaces.

The Oberoi Udaivilas

UDAIPUR, RAJASTHAN, INDIA

The lavish Udaivilas in northwestern India opened eight years ago, but it looks and feels as though it has stood along the banks of Lake Pichola for centuries. That's the magic of this 30-acre resort in Udaipur, which was designed inside and out to resemble a palace in Mewar, one of the ancient kingdoms of India. Landscape architect Bill Bensley of Bensley Design Studios in Thailand researched traditional Mewari gardens to give visitors the royal treatment from the moment they arrive and are greeted by two stone elephants and pink-blooming *Bauhinia* trees. In a departure from strict Mewari tradition, water is ubiquitous here. Besides a 300-meter pool that wraps around the property like a moat, guests can enjoy a lap pool, a spa pool, private pools and several semiprivate pools that make it possible to swim between suites. After dark, a stepped waterfall spills down 10 tiled tiers past columns topped with dramatic gas flames toward the lobby bar and its array of flickering candles.

A CONVERSATION WITH BILL BENSLEY

Q: ***How did the site influence the design?***

A: The hotel's relationship to Lake Pichola was important, because in Udaipur all the royal buildings face the lake. People come to this hotel to be on the lake. However, the lake dries up in the summer.

Q: ***What are some standout features of the design?***

A: The lap pool in the main courtyard has black granite and white marble steps that come down into the water. That's the traditional way of an Indian water reservoir. There were always steps, which allowed people to get to the edge of the lake no matter what the water level was.

Q: ***Any insider's tips?***

A: The Kohinoor Suite garden is a real gem. It is highest on the hillside and has its own pool and a great view of the lake. Ask to see it if the suite isn't occupied.

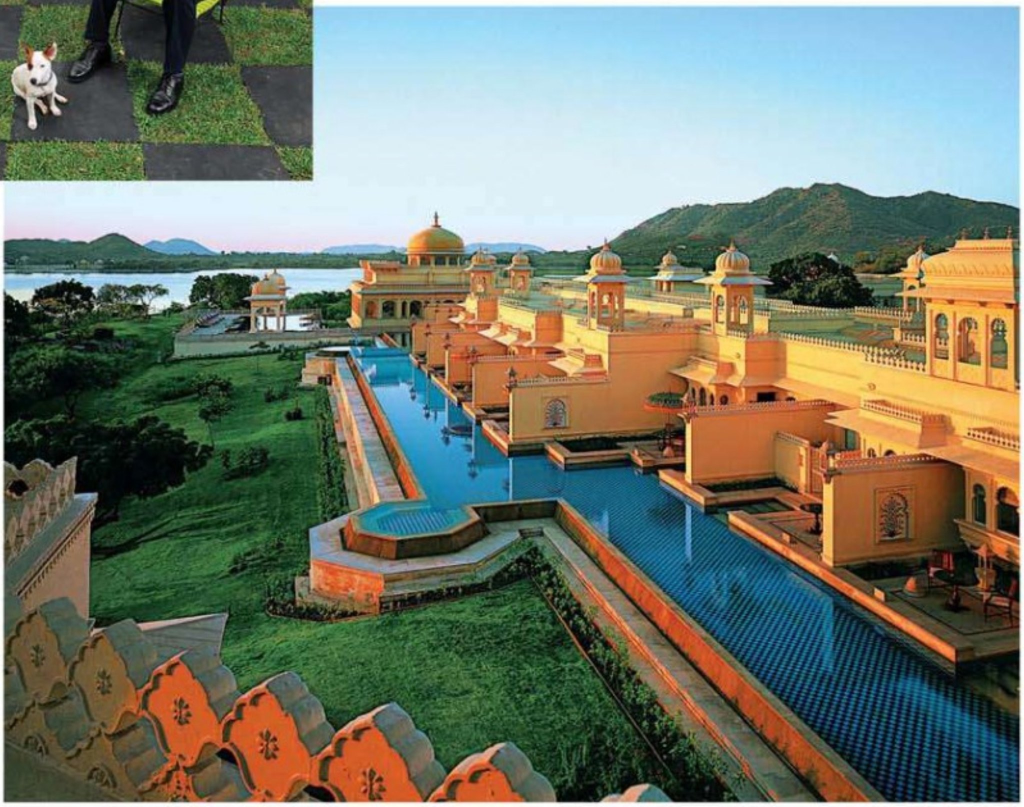
Q: ***What feeling do you want the guests to leave with?***

A: I want them to think that this really is a 300-year-old building and to feel that they've stayed in a palace.

Q: ***What was the most unusual aspect about working on this project?***

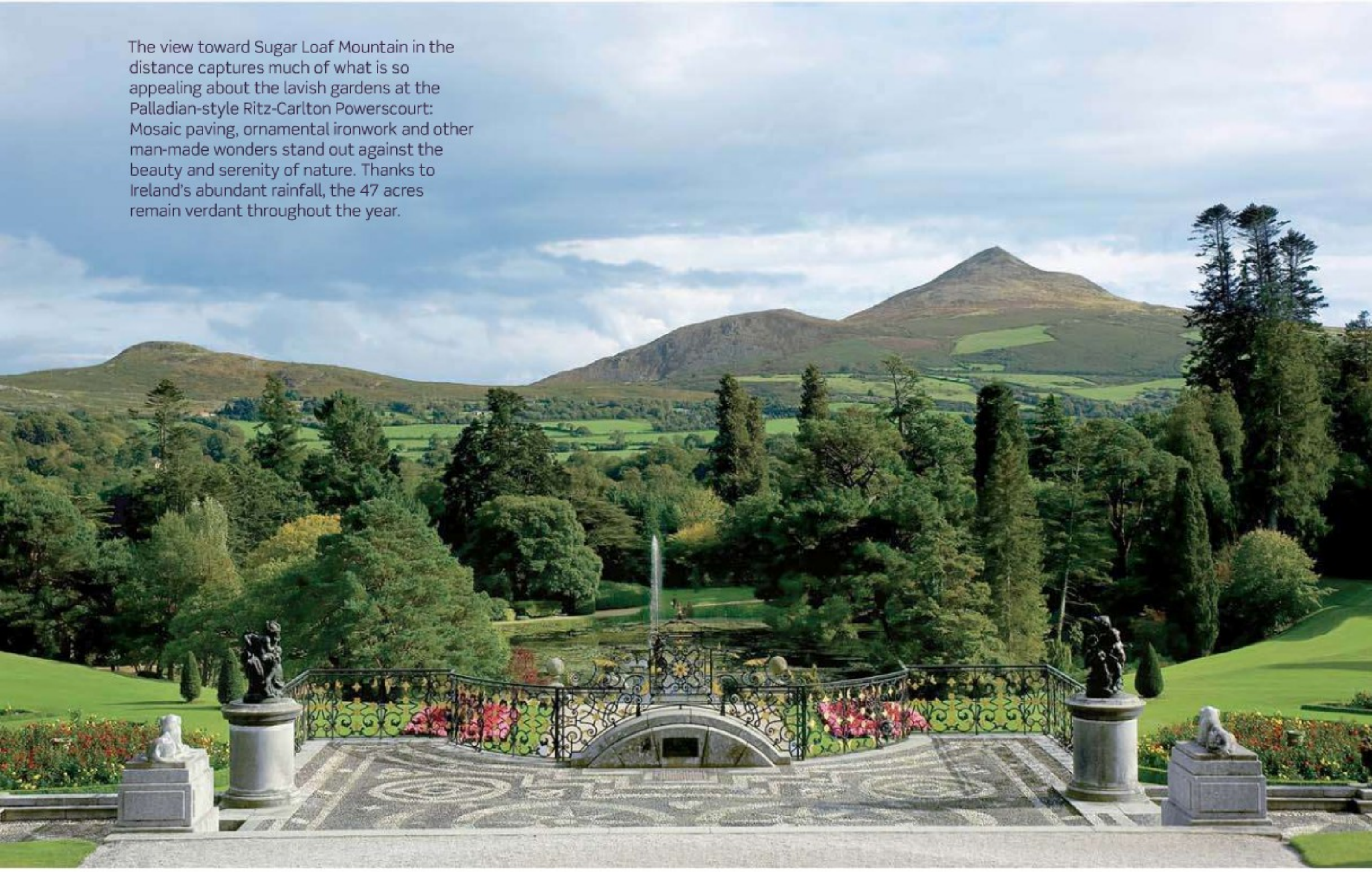
A: For much of the site work, I rode a camel because the site is so big. It was great to get up high and see everything from that perspective. It was a camel's-eye view.





Bill Bensley, shown above with his Jack Russell terriers Chang and Champ outside his office in Thailand, designed the palatial hotel garden so that all of the suites facing Lake Pichola have a pool that comes right up to their doorstep. Beyond the pool lies part of the hotel's extensive grounds, which always look inviting despite sometimes extreme summer and winter temperatures.

TOP TO BOTTOM: COURTESY BILL BENSLEY; COURTESY THE OBEROI UDAIVILAS, UDAIPUR; OPPOSITE: COURTESY THE RITZ-CARLTON POWERSCOURT



The view toward Sugar Loaf Mountain in the distance captures much of what is so appealing about the lavish gardens at the Palladian-style Ritz-Carlton Powerscourt: Mosaic paving, ornamental ironwork and other man-made wonders stand out against the beauty and serenity of nature. Thanks to Ireland's abundant rainfall, the 47 acres remain verdant throughout the year.

Ritz-Carlton Powerscourt, County Wicklow

ENNISKERRY, IRELAND

In the countryside just south of Dublin, the Ritz-Carlton Powerscourt is perfectly situated in perhaps the most spectacular heritage garden in Ireland. Hotel guests are welcome to stroll the 47 acres of Powerscourt Estate, which were developed over a span of 200 years by Sir Richard Wingfield and his descendants. The initial layout by architect Richard Castle took shape in the 1730s and was expanded by architect Daniel Robertson in the 1840s. Now painstakingly restored by the Slazenger family (of sporting-goods fame), who took over the estate in 1961, the historic grounds unfold in a formal Italianate garden and a series of smaller but equally enchanting outdoor rooms that blend man-made spaces into the larger landscape. The property's most celebrated view, stretching between the steeply terraced emerald lawns and Sugar Loaf Mountain in the distance, includes a valley of endless wonders: elaborate pebble mosaics, colorful parterres, topiary trees, and a placid lake whose fountain is based on the Triton fountain in Rome's Piazza Barberini and guarded by two zinc Pegasus statues — symbols from the Wingfield family crest. It takes a couple of hours to tour the gardens, which include the herbaceous border, clipped Portuguese cherry laurels and 19th-century greenhouses of the walled kitchen garden. The Japanese garden, a favorite among children, is a Victorian interpretation of pagodas and bridges nestled among Japanese maples and azaleas. Elsewhere there are ornate iron gates, lily ponds, woodlands of specimen trees, a stone tower modeled after a pepper mill and even a pet cemetery. Only a five-minute drive away, the Powerscourt waterfall, the country's tallest at nearly 400 feet, makes an ideal spot for a picnic.









CLOCKWISE FROM TOP LEFT: CHRISTOPHER HODNEY; CHELSEA STICKEL; PETE ECKERT; OPPOSITE: JEREMY BITTERMANN

Hotel Modera

PORTLAND, OREGON

By the time guests check into Hotel Modera, they've already checked out the boutique hotel's unique courtyard garden. In what used to be the unsightly parking lot of a 1960s motor lodge, Jane Hansen of Lango Hansen Landscape Architects has conjured a chic contemporary oasis in downtown Portland. The focal point is a 64-foot-long, 12-foot-tall living wall planted with drip-irrigated panels of evergreen huckleberry, euonymus, variegated pachysandra, grasses and ferns that were intended as an abstraction of the varied colors and textures of the Pacific Northwest. But make no mistake: This miniature Eden is still an urban garden, as the neat grid of concrete pavers and COR-TEN steel planters filled with Japanese maples attest. A sleek glass-and-steel canopy and slatted meranti fence — designed by Holst Architecture — bisect the courtyard while simultaneously guiding hotel visitors from the street straight into the lobby and differentiating the hotel restaurant from the garden. Guests and neighborhood denizens alike are welcome to drop in and savor the outdoors day or night. They have a choice of several options that seamlessly merge the built world with the landscape: precast concrete benches near the green wall (great for morning coffee), tables on the open-air dining patio (a lunch and dinner favorite) or chairs pulled up to one of three fire troughs aglow with amber-colored glass (a campfire in the city). Several sculptures made out of recycled granite formed into tubular shapes by local artist Michihiro Kosuge serve as a gateway to the year-and-a-half-old garden, promising a tranquil refuge to all who enter.

A CONVERSATION WITH JANE HANSEN

Q: ***What inspired the design?***
A: My husband and partner, Kurt Lango, and I had photos of a trip we took up to the Columbia River Gorge and pixelated them to break them up into organic patterns. It was all about evoking the Northwest feel within an urban site with gridded pavers both on the pavement and up on the wall. We borrowed landscape and put it into a new context. The wall is like a sheer cliff of plant material. We tried to get as much color and texture as we could.

Q: ***What pleases you most about this garden?***
A: The real thrill is seeing people in a garden when it's finished. I love seeing people sitting around the fire at night, relaxing and enjoying being outside in the evening.



Gaps in the concrete pavers and cementitious wall panels allow plants to grow horizontally and vertically. **Opposite, clockwise from bottom:** Jane Hansen, shown with husband and partner Kurt Lango, designed a microcosm of the Pacific Northwest in downtown Portland. Fire troughs are an alfresco attraction. Wintergreen, huckleberry, euonymus, periwinkle and strawberry sprout from the green wall.



Even before they've had a chance to tour chef Raymond Blanc's celebrated vegetable garden, arriving guests are greeted by dazzling sprays of deep violet-blue 'Hidcote' lavender along the front walk. The intensely aromatic herb is harvested for the kitchen of the renowned restaurant, which uses it to make sorbet and infuse sugar for desserts.

COURTESY LE MANOIR AUX QUAT'SAISONS; OPPOSITE: COURTESY ARABELLA LENNOX-BOYD (3)

Le Manoir aux Quat' Saisons

GREAT MILTON, OXFORDSHIRE ENGLAND

It stands to reason that gastronomes around the world make pilgrimages to Le Manoir aux Quat' Saisons near Oxford, England, to dine at the hotel's two-Michelin-starred French restaurant. But because all of the organically cultivated produce that's grown on the premises is prepared in chef-patron Raymond Blanc's kitchen and cooking school, foodies also queue up for guided tours of the seven-acre garden. Since 1984, when Blanc turned a 15th-century stone manor house into his luxury hotel and restaurant, the outdoor highlight has been the two-acre vegetable and herb patch. Ninety types of vegetables — many of them heirloom or unusual varieties — are raised for maximum flavor, and the herb garden is devoted to black peppermint, lemon verbena and other plants used for making tea. Five 68-foot-long cloche tunnels yield everything from zucchini, peppers and eggplant to celery, watercress and arugula. There are plans for a two-acre orchard that Blanc hopes will produce 12 kinds of apples. Most recently, a low-lying area shaded by willows has been set aside for mushrooms and, perhaps someday, truffles. As practical and hardworking as the potager is, however, other parts of the garden — such as the entry walk lined with beds of fragrant 'Hidcote' lavender — are mostly decorative. The English water garden consists of lily ponds originally dug by 16th-century monks who kept fish for eating in what were then known as the stewing ponds. The Japanese garden, added in 1995, offers a hushed retreat where evergreens surround a thatched-roof teahouse. And dotting the landscape are bronze sculptures by artists Lloyd Le Blanc and Judith Holmes Drewry. One of the more whimsical ornaments can be found near the herbaceous border: a gigantic snail whose hollow shell conceals a retractable hose.



Palazzo Parisi

OLIVETO, RIETI ITALY

London-based landscape designer Arabella Lennox-Boyd grew up in a 16th-century fortress north of Rome, where her family farmed, raised chickens and tended thousands of olive trees. But while the ancient site boasted breathtaking views of the countryside, it never really had a proper garden — until now. Over the past two decades, Lennox-Boyd has restored a portion of her childhood home and opened it up to visitors as Palazzo Parisi, an elegantly laid-back summer rental. Indoors, she redecorated most of the house, including seven bedrooms and six bathrooms, by mixing old and new. Outside, she added comfortable seating, shady terraces, an infinity-edge swimming pool and plantings that reflect both the simplicity and sophistication that have earned her multiple awards at the Chelsea Flower Show. Guests have the run of the place from the end of May through October and are invited to find their own leisurely way around the four-acre garden. Some will want to spend time reading or snoozing among the potted jasmine and geraniums on the loggia that wraps around the building. Others will be eager to venture out on the new terraces — one paved in brick and pebblework and another carpeted in grass — to take in the drifts of dark red 'Skyrocket' (Wilhelm) roses and scented pale-blue irises. Inquisitive guests might be drawn to the 18th-century chapel downhill, situated past olive trees that were dug up and replanted in a formal grid and wildflowers such as cosmos, bachelor's buttons and poppies. The most energetic will plunge into the pool, surrounded by lavender, rosemary, salvia and the native grass *Ampelodesmos mauritanicus.* No matter where the visitor ends up, though, it's possible to hear the nightingales sing and watch fireflies light up the night.



Right: Arabella Lennox-Boyd has improved on the Italian countryside by taming part of the hillside surrounding her childhood home-turned-vacation rental. **Above:** A wildflower garden within sight of an ancient chapel forms a plush carpet of cosmos and bachelor's buttons. **Far right:** Farther downhill, olive trees, roses, lavender, rosemary and plumbago frame a new swimming pool.

›DESIGN OBJECTIVE
"Something romantic and visually attractive but reflecting the character of the place. I also wanted to keep it simple as I have only one wonderful gardener," says Lennox-Boyd.

›INSIDER'S TIP
"If you walk down the hill below the church and look at the wildflowers, you'll see about 10 different orchids. The well-known plantsman Roy Lancaster and I found them growing there."

›BEST SOUVENIR
"The olives are organic. We harvest in November and have our olives pressed nearby. Guests can buy the oil bottled at the farm."









Top left: Raymond Jungles' roadside monoliths stand sentry above 'Coppertone' bromeliads, thatch palms and fakahatchee grass. **Above:** From the check-in area, a sandy path leads past coconut palms to the hotel's private island and Florida Bay. **Opposite:** Indigenous plants and Cuban petticoat palms lend privacy to the second-floor Jungles suite, which is located above the lobby.

RICHARD FELBER (2); COURTESY RAYMOND JUNGLES; OPPOSITE: RICHARD FELBER

Casa Morada

ISLAMORADA, FLORIDA

A vacation in the Florida Keys can feel like escaping to the end of the Earth. Nowhere is that truer than at Casa Morada in Islamorada, where eight years ago Miami landscape architect Raymond Jungles transformed a nondescript 1950s hotel and its asphalt parking lot into a stylish getaway nestled in a verdant setting worthy of his last name. While midcentury modernism meets Caribbean cool inside the 16 renovated suites, the grounds of the 1.7-acre property are densely planted to showcase native trees and plants with low-water needs. Three brightly painted concrete monoliths — measuring 15 feet tall and inspired by the work of architects Luis Barragán, Roberto Burle Marx and artist Richard Serra — tower above the greenery. They double as can't-miss signposts from the road and an artful pedestrian entryway through gumbo-limbo trees, green and silver thatch palms and a host of salt-tolerant shrubs, grasses and groundcovers. Farther into the property, sabal and hurricane palms mark an area newly excavated to form a shady limestone grotto. Guests congregate across the narrow footbridge on the private island that Jungles transformed into a giant sandbox for adults: A dreamy daybed, a cabana, a dining terrace and a bar invite guests to frolic under coconut, Cuban petticoat and Fiji fan palms swaying in the breeze at the water's edge.

SEE SOURCEBOOK FOR MORE INFORMATION, PAGE 76

A CONVERSATION WITH RAYMOND JUNGLES

Q: *How does art inform the spaces you create?*
A: I'm a frustrated sculptor. Whenever I have an opportunity to do something — whether it's a swimming pool, a wall or some other built object — I like the way sculpture defines space and adds a sense of permanence. My gardens are about space and scale. Those monoliths are bold forms, but they do create a peaceful drama. They form an enclosure, but not really. Two of them function as shade structures.

Q: *What feeling do you want guests to come away with?*
A: I want them to develop an appreciation for native plants and to see how they're used right in the Florida Keys. I want them to understand that our gardens do not have to be high-maintenance, water-gobbling gardens that look like someplace else in the South Pacific. It's meant to be a peaceful sort of place. There must be TVs in the rooms, but I don't think I've once turned one on.





making the most of a lot

For this San Diego family, a small property proved to have unlimited possibilities

STORY BY SUSAN HEEGER ■ PHOTOGRAPHY BY JACK COYIER



Wanting outdoor living spaces all around their new Southern California house, Mickey and Lisa Morera, parents of an active 2-year-old, asked landscape designer Debora Carl for help. In the front garden, Carl added privacy with a 2-foot-high berm planted with yucca, New Zealand flax, a dragon tree, *Senecio mandraliscae* and Mexican feather grass. Opposite: For structural interest, Carl turned a simple metal container into a sculpture.



Among places Carl created for loafing, Lisa and daughter Carmen like to read beneath the front garden's magnolia and carob trees preserved from the previous landscaping. Around their bench, against a backdrop of the New Zealand native, *Cassinia leptophylla*, are silver *Astelia*, Berkeley sedge, gray lavender and 'Pumpkin Pie' African daisies (detail opposite).





Some five blocks from the coast in Del Mar, California, in a neighborhood of funky beach shacks and modern monoliths, lots are cramped and seclusion is at a premium. But the sun shines all year and the sea breeze moderates the heat, so outside is the place to be, especially for an active family. Which is why, when Mickey and Lisa Morera decided to redo their shack (Mickey's onetime bachelor pad), they pictured an open-plan house enclosed by a sheltering garden. "Homes here are on top of each other," observes Mickey, a commercial real estate broker who bought the original 1940s cottage in 1997 and married Lisa, a biochemist (now stay-at-home mom), five years later. "We like our neighbors, but we needed privacy."

Having admired a friend's house nearby, they hired his architect, Kevin Farrell, to rethink theirs. Farrell took their concept and ran with it, nixing the shack altogether for a California-contemporary house designed around a private courtyard, with outdoor living spaces front and back. At the earliest stage — before the foundation was even poured — garden designer Debora Carl entered the picture, ensuring that house and garden evolved as matching parts of a happy whole.

The house itself has smooth stucco walls with stacked-stone



Opposite: The private front patio, sheltered from the street by the grassy berm and the silver boughs of an acacia, is furnished for year-round use with synthetic rattan armchairs. **Right:** Mickey asked for an outdoor kitchen, where he could grill in the courtyard adjacent to the indoor kitchen. The Kenji dining table and benches are a green product crafted of paper-based material and cellulose fibers infused with resin. **Below:** Sliding windows allow Lisa to send out more food for the grill as needed.





accents, concrete floors and a spirit, says Lisa, "somewhere between craftsman, modern and beach casual." Most of its rooms open on adjoining gardens that mirror or complete them: The indoor kitchen overlooks the dining courtyard with its complementary open-air kitchen, barbecue and fireplace. The street-facing living room is sheltered by a planted berm, which creates a backdrop for a hidden meadow and seating spot. The glass doors of the indoor dining room open to an alfresco lounge complete with fire pit, rustling palms and water spilling into a spa. Even with neighbors all around, the garden feels private thanks to well-placed hedges and the orientation of the outdoor rooms, which relate to the house, not the world at large.

"There's a seamless flow between indoors and out," says Carl, who attributes this to a close collaboration among clients, architect, garden maker and builder Bruno Büchler. The team made key decisions on colors and materials, and each choice led to others. One early call, for example, was the "worn-leather" hue of the home's poured-concrete floors. This helped determine the rich chocolate color of the exterior stucco which, in turn, inspired many of Carl's plant picks in a harmonious range of bronzes, burgundies and mixed green tones.

Indoor architectural details, such as inlaid floor "carpets" of pebble aggregate, honed black-granite counters and stacked Apache Cloud fireplace stone, made their way into Carl's landscape too, reappearing in patios and around the barbecue, fire elements and doors. Of course, the garden also shows up prominently inside, in the form of leafy



views through every window. "Our concept," Carl explains, "was to erase hard divisions between being in the house or out to create one unified, self-contained space."

When Mickey bought the former clapboard cottage, it sat indifferently in its setting, a pair of scrappy lawns, with two trees (a magnolia and a carob) in the front yard and a row of queen palms in the back. As the new house took shape, the Moreras focused their landscape goals. "Besides screening from the street, we wanted to enter the house through a garden," Mickey recalls. "We like the desert, but we wanted a slightly lusher, more dynamic look, but still low-maintenance. And we wanted the sound of water and the warmth of fire to take the chill off nights."

Carl and her clients preserved the trees, not just for screening and shade but also to give the new house and gardens a sense of age. For privacy from the street, she graded the front flat with the 2-foot bermed edge, and she topped that with plants that shine against the deep-brown stucco house and thrive in California's climate. Since the front garden has the lot's best



Above: In keeping with the modern architecture of the house, Carl chose simple concrete benches for a spot beside a bamboo grove in the rear garden. **Right:** Nearby, the sound of water sluicing down a curved granite wall strikes a cooling note. Leading past the fountain, concrete pavers were interplanted with dwarf mondo grass, now joined by baby's tears. To the right, a toddler-friendly sandbox, where Carmen holds play dates, is nestled among bird's-nest ferns and kentia palms. A rack on the adjacent fence turns surfboards into outdoor ornament.







light, she planted sun-loving, drought-tolerant Australian and South African natives: coast rosemary, New Zealand flax 'Dark Delight', *Senecio mandraliscae* and 'Orange Cross' kangaroo paws. To evoke a beach-close dune, she planted grasses that toss in the breeze: blue fescue grass and Mexican feather grass.

"We love how natural and earthy her choices are," says Lisa, who road-tripped to nurseries with Carl to pick dramatic accent plants like dragon tree, dune aloe and beaked yucca (*Dracaena draco, Aloe thraskii* and *Yucca rostrata*). They also chose outdoor furniture together, mostly clean-lined modern pieces from grounded, their favorite local garden shop.

Even in areas where paving rules (e.g., the dining courtyard), Carl softened the corners with planted cutouts full of kentia palms, red fountain grass and asparagus ferns. In the back, where the lot is shadiest, she balanced stone terraces and the spa with deep borders of more kentia palms and ferns, sparked by burnished-red ti plant and red-flowering *Grevillea*. Though a lap pool was once planned for this spot, along came baby Carmen, now age 2, so a spa and sandbox seemed like better options.

"She's learning to swim in the spa," says Lisa. "Her friends come to play, and there's room for tricycles and our dog to run around, and for us and our friends to relax by the fire pit after dinner." So much for the beachside squeeze.

SEE SOURCEBOOK FOR MORE INFORMATION, PAGE 76

DEBORA CARL
ON LIVING BIG IN SMALL SPACES

Even if your lot is limited in size, you can still have a great outdoors by following these tips.

- **Keep it simple:** Too much complexity makes small gardens feel cramped and confusing. Choose straight lines rather than curves, and limit colors and materials. A few plant varieties, each featured en masse, are more effective than a mixed crowd of many individual specimens. For pizzazz, spice up a dark-green border with a swath of chartreuse foliage, or toss an orange cushion on a muted chair.

- **Think in terms of human scale:** Even in pint-size places, don't miniaturize key components such as furniture and patios, or make paths too narrow. Fewer well-sized items make spaces more inviting, so you'll use them more.

- **Don't shy away from a single large, dramatic statement:** One big element, such as the curved granite water wall beside the Moreras' spa, can create a focal point for a garden area, drawing attention and prompting people to gather there.

- **Repeat interior colors and materials outside, and vice-versa:** Minimizing the distinction between indoors and out can make both house and garden seem larger by extension. Let floors flow out onto patios and garden colors show up in the living room. Wherever you are, your view will make all you see appear as part of a whole.

- **Don't neglect your fences:** They are the walls of your outdoor rooms and often show up more prominently in small spaces, where you have less room to cover them up with greenery. Choose paint or stain colors to harmonize with the house, and add panels of interesting materials (such as the galvanized metal at the Moreras') to set off leafy silhouettes and other visually striking elements.



A fireplace of Apache Cloud leger-stone and slate provides a stage for Lisa, Carmen and Mickey to make s'mores as their dog, Sugar, relaxes. Opposite, left: Outside the home's dining room, a concrete fire element with an ipe bench takes the chill off cool nights while the nearby fountain adds its soothing soundtrack. Opposite, right: Near the spa, colored concrete pavers (poured in place), planted with asparagus fern and dwarf New Zealand flax, bring the garden closer to the lounging patio.



THE GEN



Brazilian garden maker Leo Laniado and architect Isay Weinfeld collaborated to create a dramatic contemporary house and garden in constant play with each other. In the side yard, this led to the placement of a tropical *Calliandra haematocephala* and a saw-tooth-shaped stairway that angles along the wall of the house to a rooftop garden, each at equal distance from a ceramic pyramid by Japanese sculptor Nobuo Mitsunashi.

NIUS OF PLACE

THE CHECK AND BALANCE BETWEEN OBJECTS RESONATES THROUGHOUT A STUNNING SÃO PAULO GARDEN

STORY BY DONNA DORIAN ■ PHOTOGRAPHY BY JON WHITTLE



In one way or another, art is about transformation,

about revealing the miraculous. But with so much coming at us — so much posturing as art that is really no more than its advertisement — it's easy to forget. But Leo Laniado keeps his eye on the ball. An intellectual in the true sense of the word, he is a thinker, a born storyteller, a man at once warm and jovial who will suddenly weave into conversation some line from T.S. Eliot or William Butler Yeats and then turn sullen, unsure he is able to set things right in the gardens he makes throughout South America. "I have clients who ask for gardens, but I want to give them works of art," says Laniado, as he sits in the office of his atelier in São Paulo, Brazil. The office's Portuguese name, *A Estufa*, is an apt synonym for both a greenhouse and an incubator. "As an artist and as a person, you are always in a check-and-balance situation. You never want to be invaded, or to invade," he explains. "So for me, garden making is never about decorating a space. It's about establishing relationships, the right measure between objects. Instead of putting things in, it's about unveiling what's there."

Above: The front door of the house, crafted from the Brazilian hardwood ipe, is addressed simply with an azalea, pruned for weight and balance, and the arched limbs of a tropical *Delonix regia*. **Opposite:** A chaise longue and a wood-and-glass side table by the internationally acclaimed Brazilian designer Hugo França are placed under the pergola, from where one can see the pool and then the terrace built alongside the house. The lustrous leaves of a philodendron thrive in the shade underneath a Moroccan-made chandelier.

It's fair to say that Laniado accomplished his goal in the São Paulo garden of Silvana Tinelli. A senior partner in one of Brazil's largest advertising firms, she, like the designer, is an Egyptian-born Italian, was raised in Italy, and now holds both Italian and Brazilian citizenships. It's as if the two were fated to meet. Several years back she decided she wanted a new home in the city, so she went to Laniado — who had already designed several gardens for her in the country







— with the idea of building a Tuscan-inspired house. But Laniado dissuaded her: "Listen," he said, "you are very much in the public eye here, and the best way you can represent yourself is to build a contemporary Brazilian-style house — first because we are contemporary, and second because you are an opinion maker." He went on to introduce her to Isay Weinfeld, a Brazilian architect whose abstract buildings, like the acclaimed Hotel Fasano in São Paulo, are bright lights flashed onto the international scene. The product of their close collaboration is a 7,000-square-foot open-air house made of layered stone, marble and masonry set in constant conversation with the garden that surrounds it.

The upscale neighborhoods of São Paulo are not unlike the Hamptons — each property is so guarded from view that it is impossible to see the house and garden from the street. Inside Tinelli's gates, the private viewing begins with a tableau in which the towering front door — made from the handsome, native hardwood ipe — is matched alongside a tropical flame tree, *Delonix regia*, that arches its lacy fernlike leaves over a single rounded azalea. With a

Opposite: Lasar Segall's sculpture *The Three Graces* seems to walk hand in hand toward the pool, where cobalt-blue glass mosaic tiles intensify reflections on the surface of the water. **Above:** The pergola at the back of the garden is lushly draped with a combination of vines, including bower vine (*Pandorea jasminoides*), jasmine (*Jasminum rex*) and shower orchid (*Congea tomentosa*). The curve of a Hugo França bench, made from a fallen yellow pequi tree, is echoed in the pruned shapes of the nearby azaleas.

designer profile: LEO LANIADO

Although Leo Laniado briefly attended New York's Columbia University, he holds no advanced degrees and credits his unique vision of garden making and architecture to being self-taught. Having designed gardens throughout South America, he centers his design business in São Paulo, where he also has a showroom featuring all manner of garden items, including plants, containers and garden furniture. He also represents an exclusive brand of architectural and interior paint and wall finishes called TERRACOR, which he developed himself. His most well-known architecture and landscape work is at Brazil's Txai Resort in Itacaré Bahia, which has been published in books and magazines around the world.





Zen-like simplicity, the composition acts like a prelude to a symphony one doesn't quite realize is about to begin.

Following the flow of the landscape around to the side yard, one isn't prepared for what happens next: A monumental ceramic pyramid placed in the middle of the lawn needs more than a moment to take in. Two clipped azaleas planted on either side of huge sliding doors form a relationship with the pyramid that repeats the triangular shape of the pyramid itself. Then beyond the pyramid is another three-way conversation, this time with a *Calliandra haematocephala*, a pink powder-puff shrub, placed against the wall of the house next to a dramatic set of stairs that run up to the roof. The combination is so right that it takes your breath away. It's what Laniado calls an "unequivocal relationship," that for him conjures up the golden mean.

See more Brazilian gardens at GARDENDESIGN.COM/BRAZIL

Laniado likes to talk about making holy ground. While he doesn't mean this in a strictly religious sense, *trines*, or trinities, seem to present themselves at junctures throughout the garden. Walking from the pyramid to the back of the yard, one is met with another threesome — this time in the form of a sculpture of three women, *The Three Graces*, as its sculptor Lasar Segall called it. At first, the three women seem to appear like an apparition walking hand in hand, and then become an idea that captures you in its gaze and doesn't let go.

Laniado likes to describe the sculptures he has chosen for the garden as having a totality to them, by which he means they encourage the viewer to walk around

STORY CONTINUED ON PAGE 48

Above: The evergreen tropical vine *Congea tomentosa* smothers the terrace's roof and columns with a magnificent display of pink bracts. During São Paulo's rainy season that begins in late spring and during the cold of winter, the terrace can be enclosed by awnings. **Opposite:** For the most part protected from the vagaries of weather, the terrace is well dressed in chic interior furnishings and container plants, including this *Ficus benjamina* set into a tin pot.





1



6



5



2



3



4

SCULPTURE CENTRAL

1. The rooftop garden reached from indoors and by the exterior stairs sports a view of the São Paulo cityscape beyond. The Hugo França chair carved from yellow pequi reiterates the spherical shapes of the evergreen azaleas, *Calliandra haematocephala* 'Alba', and boxwood, as does the stainless-steel mobile by Brazilian sculptor Cleber Machado.

2. Silvana Tinelli introduced follies in the ancient Greek style to her garden.

3. A sculpture of a man seemingly humbled by nature, by the Switzerland-born Brazilian Florian Raiss, is stationed alone on the terrace, where between inside and out visitors look onto the garden, the pool and the pergola beyond.

4. As its highest bidder, Silvana Tinelli took this prized cow home after it was displayed and auctioned for charity at the 2005 CowParade in São Paulo. Made by Regina Silveira from synthetic carpet wrapped around a fiberglass frame, it now peacefully grazes under the pergola at the Tinelli home.

5. "The end of our exploring will be to arrive where we started and know the place for the first time," quotes Laniado, who likes to conjure up T.S. Eliot when discussing his gardens. Playing off the humorous and yet essential relationships between man, nature and art, this classical torso with missing arms and head found its place in the Tinelli garden below the leafless, armlike branches of an ipe-amarelo tree (*Tabebuia alba*).

6. Laniado first saw Segall's sculpture *The Three Graces* on exhibit at the São Paulo Biennal in the late 1990s and used it shortly thereafter in the design of the Tinelli garden. A bracing close-up of the sculpture's three faces restates the monumentality of the piece, and repeats the themes of the sphere and the trinity that frequent the garden.







them and view them in every way. Like Donald Judd, he is as interested in the space between and around objects as he is in the objects themselves; he is interested in the resonance of objects in space, and as such uses the landscape as his primary medium. "The spaces have a rounded feeling to them, and in an abstract way, become spherical," says Laniado, who addresses the landscape like a sculptor, always working against the flatness of space and revealing its mysteries — whether in the edges of the blue mosaic pool, the poolside bench, the pruned azaleas that inhabit the garden like sculpture or in the curve of the landscape that wraps around the house like an arm around a waist.

Out of respect for the architect, Laniado built a free-standing pergola along the back of the garden to echo the dimensions of the terrace that Weinfeld built across from it, along the side of the house. Like the terrace, the pergola accommodates furniture and sculpture, and when Tinelli and her guests sit or dine underneath its roof, they are able to appreciate the view of the house from a different perspective. The harmony between landscape and house, between the animate and the inanimate, and between nature and man are the themes of this garden, which are repeated at every juncture — like a couple who can't help but talk to and look at and listen to each other.

Opposite: The double chaises and the curve of the pruned azalea echo the shape of the reflecting pool. **Above:** Marking the epicenter of the ground around it, the pyramid brings out the genius of place. The volumes, colors and shapes of the side yard are repeated in the Moroccan oil jugs planted with pruned azaleas in the back garden.

SEE SOURCEBOOK FOR MORE INFORMATION, PAGE 76

groundbreaker

CHARLES A. BIRNBAUM

Preserving America's legacy landscapes, honoring their great designers

STORY BY BILL MARKEN





Left: Spring comes to Seattle's Freeway Park, with downtown skyscrapers above and Interstate 5 directly beneath. The innovative park, designed by the late Lawrence Halprin, opened in 1976, suffered urban-style decline, then got a lift from TCLF, led by Charles Birnbaum (shown below in San Francisco's Levi's Plaza, also designed by Halprin), one of Birnbaum's Pioneers of American Landscape Design.

LEFT TO RIGHT: DANITA DELIMONT/ALAMY; BARBARA RIES

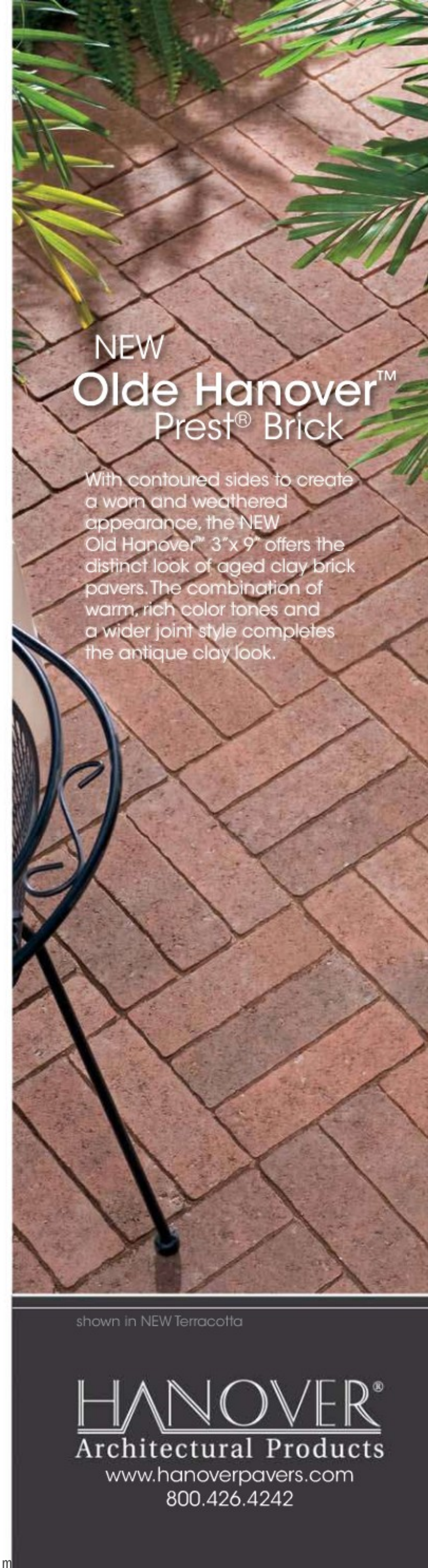
CHARLES A. BIRNBAUM HAS NEVER BEEN ONE TO SHY AWAY from controversy, particularly when it comes to preserving America's most beloved and influential landscapes. Case in point: When Seattle's Freeway Park, designed by legendary landscape architect Lawrence Halprin along with Angela Danadjieva, fell into disrepair and under scrutiny, Birnbaum, a longtime friend of Halprin and an advocate of his work, stepped onto the scene.

The park first opened with flag-flying fanfare as part of Seattle's celebration of the U.S. bicentennial, July 4, 1976, and was immediately proclaimed as a breakthrough in urban design. Built to bridge over Washington's busy interstate highway (I-5) — planted with Northwest natives such as rhododendrons and kinnikinnick to minimize the city surroundings and enlivened by sparkling fountains to mute the sounds of traffic — the five-acre space attracted crowds of grown-ups and children. But some 30 years later, it suffered from the usual downtown threats and was under pressure for major changes. A highly publicized murder at the park didn't help.

The Cultural Landscape Foundation (TCLF), led by its president and founder, Birnbaum, cites the significance of the park and the threats to it: "The linked spaces of the park evocatively and imaginatively engage the three major preoccupations of postwar landscape design as described by Elizabeth K. Meyer: the car, the garden and the growing awareness of ecology. Yet like so many other modernist works, Freeway Park has been threatened by poor maintenance, shrinking budgets and the threats attendant with community revitalization."

By profiling the park as part of it's Landslide program, which draws urgent attention to significant endangered cultural landscapes (tclf.org/landslide), TCLF has raised widespread awareness for the park and now considers Freeway Park "saved" — as opposed to "lost" (like Skyline Park in Denver and Lincoln Center in New York).


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Today, the larger public has a better understanding of Freeway Park, which can only help its legacy endure, and through Landslide, TCLF has addressed other disputes to replicate this pattern of recognition and rescue for similarly threatened landscapes elsewhere, such as Chicago, Fort Worth, Los Angeles and San Francisco.

The foundation is a pioneering organization, founded single-handedly and single-mindedly by Birnbaum, with a premise that states, "Cultural landscapes are a legacy for everyone." Like the foundation, Birnbaum is one of a kind, and it's difficult to imagine anyone else in his role, with a skill set encompassing backgrounds in landscape architecture and horticulture, an artistic bent, fundraising and marketing skills, and messianic enthusiasm for the preservation of America's great landscapes.

Birnbaum grew up in a suburban garden apartment in Bayside, Queens, New York. He recalls an early interest in gardening, especially vegetable gardens, but he "didn't like to get [his] hands dirty." He excelled in art, and at State University of New York earned a degree in the College of Environmental Science and Forestry in 1983; he attended Harvard University Graduate School of Design on a Loeb Fellowship in 1997-98.

His thinking was influenced by activism of the 1960s and 1970s — not only Birnbaum's, but many of the major designers, writers and activists who entered environmental fields. Those were the years of the first Earth Day and the National Historic Preservation Act of 1966, which enabled thousands of buildings to be protected, and awakened concern for America's natural and human-built resources.

Birnbaum describes current sentiments less optimistically: "Landscape architecture has been overshadowed. There's a cultural amnesia. Great designers like Olmsted and Jensen may be remembered, but so many great talents are forgotten. We are losing the ability to learn from cultural landscapes as diverse as an Amish farmstead or a California vineyard." He points out that the National Register of Historic Places lists some 85,000 properties but just a fraction of them, slightly more than 1,900, have significance in landscape architecture. Why are so many important landscapes unprotected? Landscapes are transitory. They can be difficult to maintain. Gardens are easy to tear down when development encroaches. Plants die.

Landscape preservation was in its infancy when Birnbaum began his professional career as a landscape architect. He credits Anthony Walmsley for introducing a combination of nature and culture into landscape architecture. Birnbaum's work on Brooklyn's Prospect Park and Boston's Emerald Necklace chain of parks taught him that parks are more than green spaces and that they can be significant works of art balancing both continuity and change.

In 1992, the National Park Service approached Birnbaum with the idea of spearheading its innovative Historic Landscape Initiative, described this way: "America's historic landscapes are subject to loss and change through inappropriate uses, insensitive development, vandalism and natural forces such as flooding. The National Park Service promotes responsible preservation practices that protect our nation's irreplaceable legacy of cultural landscapes."

While working with the NPS, Birnbaum had the idea for a foundation and spent his time at Harvard, where he was studying nonprofit management, philanthropy and education, learning how to develop and fund it. He incorporated TCLF in 1998, with five founding board members and $11,000 in the bank. Today, TCLF has a board of 32 (from a myriad of fields such as landscape architecture, architecture, history and other disciplines), four full-time and three part-time staff, and $1.5 million in the bank. TCLF was "officially" launched in 2007 in a ceremony at Philip Johnson's Glass House in New Canaan, Connecticut — a masterpiece with an indoor-outdoor relationship that

NEW RESOURCE
"What's Out There?" Database

The goal of the Cultural Landscape Foundation's new searchable, national "What's Out There?" database (**tclf.org/landscapes**) is to raise public awareness of the diversity and interconnectedness of our designed-landscape heritage.

SEARCH AND SORT landscapes by site name, state, region, designer, type or style. **DISCOVER** site descriptions, bios of designers, and glossaries of typologies and styles. **DOWNLOAD** hundreds of images. **GET LINKED** to related events and articles.

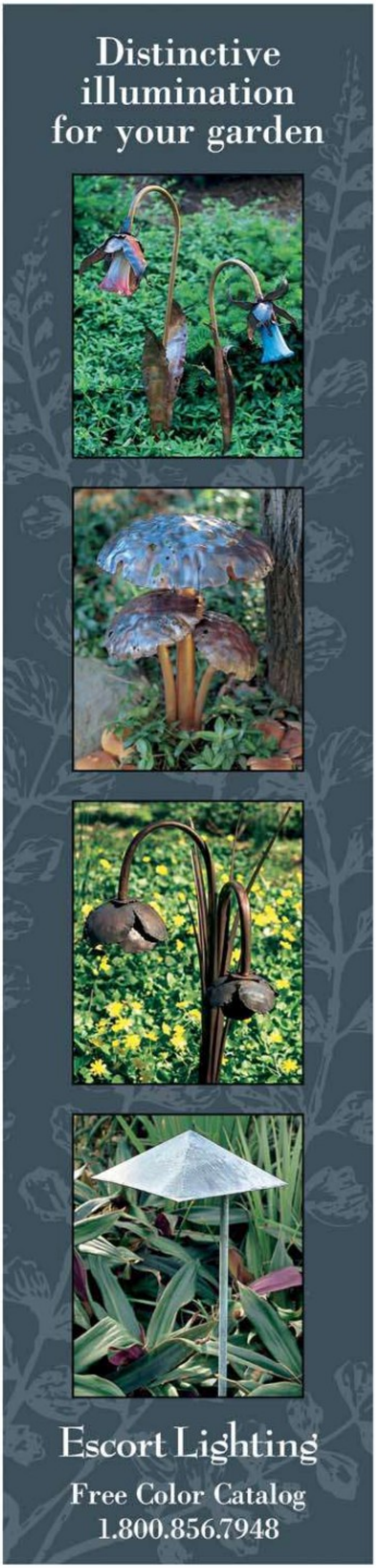
modernism is all about.

This fall, TCLF ushered in a number of powerful initiatives in a major relaunch of its website (tclf.org). Designed and managed from the beginning by Mark Oviatt, the site has been a highly effective tool in spreading TCLF's message. It attracts 1,500 hits a day. "What's Out There?" is a new program on the site, which has a searchable database that offers an easy way to learn about significant surviving landscapes and their designers.

Birnbaum also has his hands in a number of other projects. A new book, *Shaping the American Landscape: New Profiles From the Pioneers of American Landscape Design Project* by Birnbaum and Stephanie S. Foell, explores the lives and work of more than 150 designers who gave shape to the American landscape. It includes historic figures as well as contemporary, such as Dan Kiley and his Oakland Museum of California and M. Paul Friedberg and his Peavey Plaza in Minneapolis.

Another program Birnbaum is focusing on is the oral history component of an initiative called Pioneers of American Landscape Design, which brings together all that he loves, respects and knows about. He has been interviewing, filming and generally collecting the wisdom of giants of the field such as Richard Haag (86 years old) and the late Halprin. There's already a video of M. Paul Friedberg, who led the way in socially responsible landscape architecture. There are dozens of profiles on the likes of Carol R. Johnson, a pioneering woman landscape architect, and Carl Rust Park, a landscape architect and author.

As always, Birnbaum looks to celebrate unsung heroes who made major contributions, such as landscape architect Ruth Patricia Shellhorn, who practiced mainly in Los Angeles and was mostly unknown elsewhere. TCLF's profile points out that Shellhorn's designs helped "transform Disneyland from a mere amusement park into a magical kingdom." With the Fashion Square malls, she essentially invented the modernist gardenlike open-air shopping center, planned to attract customers who were "well educated, traveled, cultured." Some 40 years later, the image of a giant cup of gold vine winding sinuously up the white façade of a high-fashion I. Magnin store at one of the malls still resonates in this writer's mind — a visual reminder of evocative landscape design and great designers to treasure and never forget.



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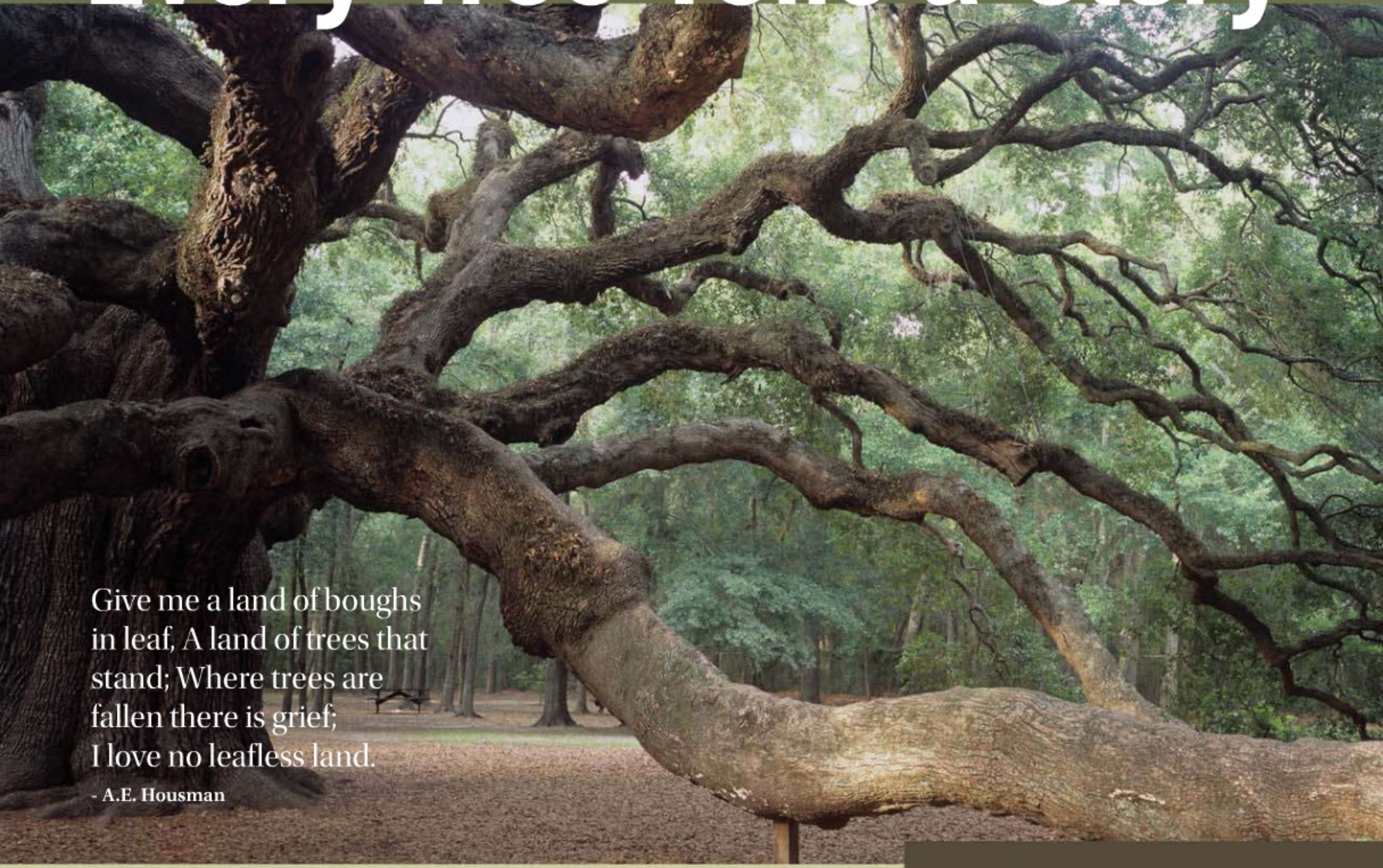
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The Cultural Landscape Foundation

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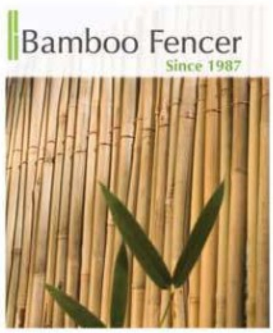
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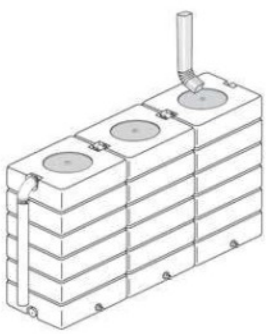
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TRUE TO FORM

The contrast of wild Mediterranean garden and strong architectural elements is seen from nearly every perch in the Trussardi villa located on the northwest corner of the island of Elba, off Italy's Tuscan coast **STORY BY MEGAN PADILLA**

OVERSEER
The placement of Polish artist Igor Mitorai's sculpture from the family's private collection was driven by intuition. Says Marialuisa Trussardi, "We liked the idea that an angel could overlook the beautiful sea in front of the house and be in an ambiguous state — just arrived or almost leaving."

IT'S IN THE DETAILS
The family of the late Italian fashion icon Nicola Trussardi applied the same attention to details, form and materials that is synonymous with their luxury fashion brand to create gardens that embrace their villa.

POOL PARTY
The pool was built with the original house and is surrounded by a simple and geometric wooden deck, coherent with the materials and colors of the whole house. The family loves to be outdoors when on Isola d'Elba and considers the pool to be a key component of the garden.



DARIO FUSARO